BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS
September 2009—December 2009

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

J. Arden Hopkin, *Baritone*

Assisted by
Larry Blackburn, *piano*
Eric Hansen, *bass*

7:30 p.m.
10 September 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Two Arias from *Samson* — Georg Friedrick Händel, 1685–1759
- Thy Glorious Deeds
- How Willing My Paternal Love

Per Questa bella mano, K. 612 — Wolfgang Amadeus Mozart, 1756–1791

Vier ernste Gesänge, op. 121 — Johannes Brahms, 1833–1897
- Denn es gehet dem Menshen (Ecclesiastes 3:19-22)
- Ich wandte mich (Ecclesiastes 4:1-3)
- O Tod, wi bitter bist du (Ecclesiasticus 16)
- Wenn ich mit Menshen (1 Corinthians 14:1-3, 12-13)

INTERMISSION

From Carol Lynn Pearson — Newel Kay Brown, b. 1932
- Analysis
- Purification
- Prayer
- The Lord Speaks to a Literary Debauché Newly Arrived in Heaven
- God Speaks to Abraham
- The Measure

Latin American Favorites
- Alma Llanera (Venezuela) — Pedro Elias Gutierrez, 1870–1954
- La Flor de la Cañela (Peru) — Chabuca Granda, 1923–1987
- Siboney (Cuba) — Ernesto Lecuona, 1895–1963

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Vienna Study Abroad

Lawrence P. Vincent, *director*
Jeannie Vincent, *instructor*

Emily Bateman, *soprano*
Rebekah Call, *mezzo-soprano*
Carli Downs, *mezzo-soprano*
Laura Nielson, *participant*
Joseph Olson, *tenor, piano*

Naomi Olson, *participant*
Shea Owens, *baritone*
Amy Owens, *soprano*
Britain Young, *soprano*
Ty Turley, *voice, piano*

7:30 p.m.
11 September 2009
Madsen Recital Hall
Harris Fine Arts Center

The program will consist of selections from the following repertoire:

Art Song

Auf dem Kirchhof	Johannes Brahms 1833–1897
Les filles de Cadix	Leo Delibes 1836–1891
Im Kahne	Edvard Grieg 1843–1907
Des Müllers Blumen from *Die schöne Müllerin* Erlkönig Die Forelle Du bist die Ruh Der Tod und das Mädchen	Franz Schubert 1797–1828
Aus alten Märchen from *Dichterliebe* Widmung	Robert Schumann 1810–1856
Wien, du Stadt meine Träume	Rudolf Sieczynski 1879–1952
Ständchen	Richard Strauss 1864–1949
Venice Be Still and Know That I Am Colors for you You Look Lovely	Ty Trejo
My Lord, What A Morning	Traditional
Verborgenheit	Hugo Wolf 1860–1903

Opera

Duet: Vien, Malika! from *Lakmé* — Leo Delibes 1836–1891

Aria: Fin che' man dal vino
Duet: La ci darem la mano, from *Don Giovanni* — Wolfgang Amadeus Mozart 1756–1791

Duet: Ah, guarda Sorella
Aria: Una Donna quindici anni
Trio: Soave sia il vento, from *Cosi fan tutte*

Aria: Zu Hilfe, zu Hilfe, sonst bin ich verloren…
Quartet: Stirb Ungeheuer durch unsre Macht
Aria: Dies Bildness ist bezaubern schön
Aria: Ach! Ich fühl's, from *Die Zauberflöte*

Olympia's aria: Les oiseaux dans la charmille
Duet: Belle Nuit — Jacques Offenbach 1819–1880

Antonia's aria: Elle la fui, from *Les contes d'Hoffmann*

Lo conosco, from *La serva padrona* — Giovanni Pergolesi 1710–1736

Aria: Una voce poco fa
Terzett: A qual colpo, from *Il barbiere di siviglia* — Gioachino Rossini 1792–1868
Aria: Non piu Mesta, from *La Cenerentola*

Je suis Titania, from *Mignon* — Ambroise Thomas 1811–1896

Aria: Die letzte Rose, from *Martha* — Friedrich von Flowtow 1812–1883

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

For information about giving to the School of Music,
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To view upcoming events on-line,
visit byuarts.com

This musical event is the second performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

present

Stuart Dempster

and

Christian Asplund

with

BYU Group for Experimental Music

7:30 p.m.
17 September 2009
Madsen Recital Hall
Harris Fine Arts Center

Comprovisations on tonight's program have been created collaboratively by the artists, and will be announced by them.

ARTIST'S PROFILES

STUART DEMPSTER is a sound gatherer--trombonist, composer, didjeriduist, et al, and Professor Emeritus at University of Washington, has recorded for numerous labels including Columbia, Nonesuch, and New Albion. The latter includes In the Great Abbey of Clement VI at Avignon—a "cult classic"—and Underground Overlays from the Cistern Chapel consisting of music sources for a 1995 Merce Cunningham Dance Company commission. Grants include: Creative Associate at SUNYAB; Fellow, Center for Advanced Study, University of Illinois; Fulbright Scholar (Australia); NEA Composer Grant; US/UK and Guggenheim Fellowships. Dempster, a leading figure in development of trombone technique and performance, published his landmark book The Modern Trombone: A Definition of Its Idioms in 1979. A member of Cathedral Band and a founding member of Deep Listening Band, he has toured extensively and produced the first three DLB recordings. Dempster is also known for soothing aches, pains, and psychic sores with his healing, yet playful, Sound Massage Parlor. June 2007 saw Dempster as a Deep Listening Convergence Artist in High Falls NY. "Stuart Dempster 'Sound Gatherer'" by Claire Sykes appears in Musicworks (#94 Spring 2006), and "Sedimental Journey" by Chris Stover appears in the International Trombone Journal (April 2006).

CHRISTIAN ASPLUND is a Canadian-American composer-performer (on viola, harmonium and piano) based in Utah where he teaches at Brigham Young University. He co founded Seattle Experimental Opera which has produced seven of his operas. He has performed with such musicians as Christian Wolff, Eyvind Kang, Larry Polansky, Daniel Good, Francois Houle, Michael Bisio, Robert Reigle, Tom Baker, Greg Campbell, Jessica Lurie, Amy Denio, Gino Robair, and Phil Gelb in a variety of venues and recordings in the U.S., Canada, and Europe. His scores are published by Frog Peak Music. He appears on CDs on Tzadik, Present Sounds, Sparkling Beatnik, Maritime Fist Gleeclub, and Comprovise Records. He has received awards and commissions from Genesis Foundation, ASCAP, Barlow Endowment, Artist Trust, King County, Jack Straw Foundation, among others.

Of his music, Stuart Dempster has said, "Asplund, in his well-crafted compositions, delightfully teases us on those slippery slopes between composition and improvisation," while a jazz reviewer has said Asplund's music "walks a squiggly line that passes through jazz…, free improv, rock, funk and a whole spectrum of 'modern classical' styles, including minimalism, serialism and a handful of other 'isms'..." Other words used by reviewers to describe his music include: passion, panoramic power, pure pointillist, plaintive, painstaking, rhythmically toothy, rocking, remarkable, rollicking, searing, subdued, soothing, submersive, splendid, unique, enjoyable, ethereal, mesmerizing, mind-blowing, otherworldly, absorbing, intelligent, idiosyncratic, distinctive, captivating, bewitching.

BYU'S GROUP FOR EXPERIMENTAL MUSIC is a virtuoso student ensemble specializing in spontaneous and collaborative music-making. Through intensive rehearsal they develop original compositions as well as realizations of classics of the indeterminate repertoire.

Supported by

Laycock Center for Collaboration in the Arts
Barlow Endowment for Music Composition at Brigham Young University

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BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Performing Arts Series

presents

Wang Jian-Xin
Li Feng-Yun

7:30 p.m.
18 September 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Qin and Xiao Duet, Mei Hua San Nong (Three Variations of the Plum Blossom)
A di piece from the Jin Dynasty (265–420 AD), Yan Shigu (581–645 AD) of Tang Dynasty arranged it for the qin. The plum blossom is the purest in the world and the sound of qin is the purest in the world. So the musical idea was to use the purest sound to describe the purest object. To delve deeper into its meaning, the plum tree blossoms in the winter, being unafraid of cold weather, so its nature of disdaining the cold and snow was always praised by poets, artists, and qin players from ancient times until today. Many take the plum blossom as a symbol to praise the spirit of softness and unyielding character. In this piece, the overtone theme repeats three times as shown in the title.

Qin Solo, Liu Shui (Flowing Water)
Ancient music. It is a piece in style of vivid expression like freehand brushwork in traditional Chinese painting. This version was developed by the Sichuan school master Zhang Kongshan (in mid-nineteenth century) with his seventy-two gun fu. Gun fu are techniques of qin playing. Gun is playing several strings from high to low pitches, and fu is playing several strings from low to high. The piece uses seventy-two gun fu to describe the power of the streaming water. This work depicts the images of the movement of water in their minute droplet form as they form trickles and streams until they finally reach the sea. The spiritual imagery of the wise having their spirit in one accord with the water also run in parallel.

Xiao Solo (Thinking Her Lover in Autumn)
Traditional tune. The music elaborately reveals the inhibited inner feelings of a young maid when she was facing the mirror.

Pipa Solo, Xi Yang Xiao Gu (A vertical bamboo flute and drum played at sunset)
Another name of this work is "Moonlit River in Spring." Its soft and simple melodies, smooth and diversified rhythms, when rendered with meticulous care and flawless artistry, make its performance remindful of a fascinating view in a spring evening at moonlit waterside; the typical picturesque region of rivers and lakes south of the Yangtze River shown at its best. The piece is also a musical translation of a scroll of quiet and elegant landscape in Chinese traditional painting.

Pipa Solo, Shi Mian Mai Fu (Ambush from All Sides)
Ancient music. There were documents of this piece telling about the story of the war between Chu and Han in Chinese history (206 BC). It is a fine example of how to use the traditional instrument to depict ancient battle scenes. Unlike the others, this music emphasizes the winner's glory.

Xun Solo, Chu Ge (Songs of Chu)
Ancient music. Although this piece also describes the epic war history between Chu and Han Kingdoms, the music reflects the sadness of defeated troops. Chu's songs from all sides, bidding farewell to concubine Yu Ji, Xiang Yu's committing suicide at Wu Jiang River and expressing an eternal regret in a song.

Qin and Xiao Duet, Yangguan San Die (Parting at Yangguan Gate)
Inspired by the famous poem by the well-known Tang poet and musician, Wang Wei (701–761 AD). The main theme is about departure as the poet laments that during the cycle of one's life, people depart more than meet. When it is time, friends would hold wine in their hands and sing the "Song of the Yang Pass" three times before seeing the friend leave for the West. The song expresses sadness, loneliness, and deep sorrow because they may never see each other again.

Qin Solo, Guangling San
There were documents of this piece early in the late Han Dynasty (206 BC–220 AD) telling about the story of Nie Zheng assassinating King Han. During the time of the three Kingdoms, Ji Kang was famous by playing this piece. The structure of the piece is huge, the music with deep anxiety and sadness, and it reflects the heroic spirit of facing death unflinchingly.

Di Solo, Gu Su Xing (Trip on an Ancient City)
Composed by Jiang Xianwei. This piece expresses one's admirations of the wonderful scenery of Suzhou and has a strong local flavor. A fine picture of the city bathed in the morning mist, it seems to take the audience straight into the elegant and beautiful gardens with winding paths and secluded spots. This work is originated from Kunqu, the local opera in South of China.

Di Solo, Wu Bang Zi
Originally a popular tune in northern China, its sweet and lively melody embodies an enterprising optimism. It is divided into four parts, each adopting a different arrangement of rhythm, tempo, dynamics, and performing techniques to supply variations and developments of the theme. It is a piece of music with a strong local color.

Wang Jianxin

Dr. Wang has taught been at Tianjin Conservatory of Music since 1987. He received his bachelor's degree from Tianjin Conservatory of Music in 1985. After two years, he received his master's degree in Chinese instrument performance. He was a prizewinner in the International Jiangnan Sizhu Music Competition in Shanghai in 1987. Wang holds a doctoral degree in history of Chinese music from Academy of Chinese Arts at Beijng in 2001 where he studied with Prof. Wu Zhao. Dr. Wang can play di, xiao, xun, sheng, and hulusi. Since 1987 he has performed many solo recitals and with various contemporary music organizations and ensembles, and taught master classes about Chinese traditional music in Singapore, Malaysia, Russia, Ukraine, Portugal, Poland, Japan, Korea, United States, and Hong Kong. As a professor at Tianjin Conservatory of Music he teaches such courses as: History of Chinese Music, Esthetics, Ethnomusicology, and Performance of Chinese Wind Instruments. He has written more than one hundred articles and theses. Now is also the head librarian and the director of Center for Information Technology in Tianjin Conservatory of Music.

Li Fengyun

Li holds a bachelor of music degree in pipa and qin Performance from Tianjin Conservatory of Music in 1985. She studied with Chen Zhong, Li Xiangting, Zhang Ziqian, and Xu Jian. She is currently a professor at Tianjin Conservatory of Music, chairperson of Tianjin Qin Association, and a member of Chinese Musicians Association. She was awarded second prize of National Guangdong Music Competition and International Jiangnan Sizhu Music Competition in 1987 and a first-prize winner of the Hangzhou Qin Invitation Competition in 1992. Since 1990, she has performed in recitals in Beijing, Taipei, Hong Kong, Singapore, Malaysia, Japan, Poland, Portugal, Ukraine, United States, and Russia. She attended the 1990 and 1995 International Symposium on the Art of the Chinese Ancient Qin in Chengdu. In 1994 she also participated in the Beijing International Symposium of Chinese Famous Qin and Qin's Music. Her albums under HUGO label Guangling Qin Music, vol. 4, Duets with Qin and Xiao, Mei Shao Yue Qin's Muisc was released in 1996, 2001, and in 2007. Her theses include Interpretation of Song of Woodcutter, The Reasons for the Decline of the Chinese Qin Music, and Study of the Mysterious Codex.

Upcoming Performing Arts Series Events

Theater Mitu: *Death of a Salesman*
Friday, October 9, 7:30 p.m.

The King's Singers with BYU Singers
Wednesday, October 28, 7:30 p.m.

Utah Symphony
Thursday, November 5, 7:30 p.m.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Ron Brough
Percussion

Assisted by

Barry Hillam, *trumpet*
Seretta Hart, *trumpet*
Lisa Verzella, *trumpet*

Will Kimball, *trombone*
Mark Ammons, *trombone*
Rusty McKinney, *trombone*

Darren Bastian, *marimba*
Jed Blodgett, *marimba*
Jared Morris, *marimba*
Nathan Watson, *marimba*

7:30 p.m.
22 September 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

March for Timpani and Brass Brent Heisinger — Brent Heisinger

Barry Hillam, Seretta Hart, Lisa Verzella, *trumpet*
Will Kimball, Mark Ammons, Rusty McKinney, *trombone*

Marshmellow — David Friedman

A Minute of News — Eugene Novotney

Jazz Suite — Gary Gibson
- Blues
- Waltz
- Ballade
- Bebop

Trilogy — Dave Maric
- Concentrics
- Pelogy
- Tamboo

Xylophonia — Joe Green
Arr. Bob Becker

Darren Bastian, Jed Blodgett,
Jared Morris, and Nathan Watson, *marimba*

Jig — Andy Narell

Libertango — Astor Piazolla
Arr. Eric Sammut

This musical event is the fourth performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Joseph A. Olson
Tenor

in Senior Recital

Student of J. Arden Hopkin, Darrell Babidge, and Lawrence Vincent

Assisted by
Jackie Bodily, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
23 September 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Ecco, ridente in cielo, from *Il barbiere di Siviglia* — Gioacchino Rossini 1792–1868

Ah! How pleasant 'tis to love — Henry Purcell 1659–1695

Silvia, now your scorn

I attempt from love's sickness to fly — Henry Purcell real. Benjamin Britten 1913–1976

Languir per una bella, from *L'italiana in Algeri* — Gioacchino Rossini

How blest are shepherds, from King Arthur — Henry Purcell real. Benjamin Britten

Evening Hymn

INTERMISSION

Nacht und Träume — Franz Schubert 1797–1828

Des Fischers Liebesglück

Willkommen und Abschied

Cinq mélodies populaires grecques — Maurice Ravel 1875–1937

I. Chanson de la mariée
II. Là-bas, vers l'église
III. Quel galant m'est comparable
IV. Chanson des cueilleuses de lentisques
V. Tout gai!

This musical event is the sixth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Choir Showcase

Men's Chorus
Rosalind Hall, *conductor*

BYU Singers
Ronald Staheli, *conductor*

Women's Chorus
Jean Applonie, *conductor*

Concert Choir
Rosalind Hall, *conductor*

7:30 p.m.
24–25 September 2009
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

High on the Mountain Top — Ebenezer Beesley
Arr. Mack Wilberg

Combined Choirs

Dona nobis pacem (Grant Us Thy Peace) — Giulio Caccini
Arr. James A. Moore

Sing Praise to Him — 16th Century melody
Arr. J. Harold Moyer

BYU Men's Chorus
Rosalind Hall, *conductor*

Palmetto — William Houser
Arr. Marsha Genensky, Susan Hellauer

Sanctus — Agneta Sköld
b. 1947

BYU Women's Chorus
Jean Applonie, *conductor*

Alleluia! Cognoverunt discipuli (The Disciples Truthfully Knew) — William Byrd
c. 1540–1623

Abide with Me — William H. Monk
Arr. Molly Ijames

With Drooping Wings, from *Dido and Aeneas* — Henry Purcell
1659–1695

BYU Singers
Ronald Staheli, *conductor*

Magnificat — Gerald Finzi
1901–1956

BYU Concert Choir
Rosalind Hall, *conductor*

Lord, Accept Our True Devotion — Norman W. Smith
Arr. David Zabriskie

Group Sing

I Stand All Amazed — Charles H. Gabriel
Arr. David Zabriskie

Combined Choirs

Men's Chorus

Rosalind Hall, *conductor*
Tuesday, 3 November, 6:30 p.m. and 8:30 p.m.
$11 ($3 off with BYU or student ID) on sale 5 October
Friday–Saturday, 19-20 March, 7:30 p.m.
$11 ($3 off with BYU or student ID) on sale 8 February

Women's Chorus

Jean Applonie, *conductor*
Tuesday, 3 November, 6:30 p.m and 8:30 p.m.
$11 ($3 off with BYU or student ID) on sale 5 October
Saturday, 13 March, 7:30 p.m.
$11 ($3 off with BYU or student ID) on sale 8 February

BYU Singers and Concert Choir

Ronald Staheli, *conductor*
Rosalind Hall, *conductor*
Friday–Saturday, 13-14 November, 7:30 p.m.
$11 ($3 off with BYU or student ID) on sale 12 October
Friday, 26 March, 7:30 p.m.
Saturday, 27 March, 3:00 p.m.
$11 ($3 off with BYU or student ID) on sale 22 February

Celebration of Christmas

BYU Combined Choirs and Philharmonic Orchestra
Friday, 4 December, 7:30 p.m.
Saturday, 5 December, 3:00 p.m. and 7:30 p.m.
$16 ($5 off with BYU or student ID) on sale 2 November

Winter Choirfest

BYU Singers, Concert Choir,
Men's Chorus, Women's Chorus
Friday–Saturday, 22–23 January, 7:30 p.m.
Provo Tabernacle
$11 ($3 off with BYU or student ID) on sale 7 December

BYU Combined Choirs

Wednesday–Thursday, 24–25 February, 7:30 p.m.
Provo Tabernacle
$11 ($3 off with BYU or student ID) on sale 7 December
Friday, 9 April, 7:30 p.m.
$11 ($3 off with BYU or student ID) on sale 8 March

This musical event is the seventh performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kaitlin Rackham
Violin

in Senior Recital

Student of Barbara Williams

Assisted by

Jayne Galloway, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
24 September 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata No. 2 for Solo Violin in A Minor, BWV 1003 — Johann Sebastian Bach 1685-1750

- Grave
- Fuga

Romance for Violin and Orchestra in G Major, op. 40 — Ludwig van Beethoven 1770-1827

Concerto for Violin and Orchestra in D Minor — Aram Khachaturian 1903-1978

- Allegro con fermezza
- Andante sostenuto
- Allegro vivace

This musical event is the eighth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Geralyn Giovannetti
Oboe

Assisted by

Jed Moss, *piano*
Christian Smith, *bassoon*

7:30 p.m.
29 September 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Homage to Hafiz — Simon Sargon, b. 1938
- Freely improvised, Moderato
- Ghazal (Song of Love)
- Andante flessibile

Friendship's Garland: A Suite of Five Miniatures, op. 97 — Thomas Dunhill, 1877–1946
- Moderato con moto
- Andante, poco animato
- Allegro non troppo
- Allegro moderato, ma agitato
- Allegretto grazioso

Three Piece Suite — Madeleine Dring, 1923–1977
- Showpiece
- Romance
- Finale

Intermission

Turnabouts — Robert Cundick, b. 1926
- Moderato
- Allegretto e leggier
- Andante
- Allegro

Trio for piano, oboe and bassoon — Francis Poulenc, 1899–1963
- Lento, Presto
- Andante con moto
- Rondo

This musical event is the sixth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

American Piano Quartet

Robin Hancock
Scott Holden
Jeffrey Shumway
Paul Pollei

7:30 p.m.
29 September 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Grand Galop Chromatique — Franz Liszt, Arr. Maylath

Slavonic Dances, op. 46 — Antonin Dvořák, Arr. Keller
- Presto
- Poco allegro
- Allegretto grazioso
- Presto

Ragtime Medley — Robert Bailey
- Tiger Rag
- Maggie's Waltz
- Thunderbird Rag

Intermission

The Sardar's Procession — Michail Ippolitov-Ivanov, Arr. Holden

Sicilienne — Johann Sebastian Bach, Arr. Wilberg

Fantasy on Themes, from *Carmen* — Mack Wilberg

This musical event is the twelfth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Instrumental Showcase

Symphonic Band
Kirt Saville, *conductor*

Symphony Orchestra
Eric Hansen, *conductor*

Percussion Ensemble
Ron Brough, *conductor*

Wind Symphony
Donald Peterson, *conductor*

BYU Philharmonic
Kory Katseanes, *conductor*

7:30 p.m.
1 October 2009
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Königsmarsch — Richard Strauss
1864–1949
Arr. Roger Barrett

On a Hymnsong of Philip Bliss — David R. Holsinger
b. 1945

Symphonic Dance No. 3, "Fiesta" — Clifton Williams
1923–1976

Symphonic Band
Kirt Saville, *conductor*

Slavonic Dance No. 7, op. 46 — Antonín Dvořák
1841–1904

Gymnopedies, II — Erik Satie
1866–1925
Orchestration by Claude Debussy

Symphony No. 5, 2nd movement — Sergei Prokofiev
Allegro marcato — 1891–1953

Symphony Orchestra
Eric Hansen, *conductor*

Sonata No. 21 in C Major, op. 53, "Waldstein" — Ludwig van Beethoven
Allegro con brio — 1770–1827
Arr. Alan Miller

Percussion Ensemble
Ron Brough, *conductor*

Fanfare for a Golden Sky — Scott Boerma
b. 1964

Overture for Band — John Heins
b. 1956

Aspen Jubilee — Ron Nelson
b. 1929

Wind Symphony
Donald Peterson, *conductor*

Overture to *Girl Crazy* — George Gershwin
1898–1937
Arr. McBride

Dance of the Seven Veils, from *Salomé* — Richard Strauss
1864–1949

BYU Philharmonic
Kory Katseanes, *conductor*

BYU Philharmonic
Kory Katseanes, *conductor*
Thursday, 19 November, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni)
On sale 19 October

University Orchestra and
University Strings
Tuesday, 1 December, 7:30 p.m.
Tuesday, 30 March, 2:00 p.m.
Free

Symphony Orchestra
Eric Hansen, *conductor*
Wednesday, 2 December, 7:30 p.m.
$6 on sale 2 November

Chamber Orchestra
Kory Katseanes, *conductor*
Thursday, 10 December, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale 9 November

Celebration of Christmas
BYU Philharmonic Orchestra and Combined Choirs
Friday–Saturday, 4–5 December, 7:30 p.m.
Saturday matinee, 5 December, 3:00 p.m.
$16 ($5 off with BYU or student ID/
$1 off for senior citizens or BYU alumni)
On sale 2 November

Wind Symphony and Symphonic Band
Donald Peterson, *conductor*
Kirt Saville, *conductor*
Friday, 30 October, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale 28 September
Wednesday, 9 December, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale 9 November

For information about giving to the School of Music,
visit giving.cfac.byu.edu

This musical event is the tenth performance sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist Recital

United States Coast Guard Saxophone Quartet

7:30 p.m.
1 October 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Quatuor (1956) — Pierre Max Dubois

- Brilliante
- Doloroso
- Spirituoso
- Andante–Presto

Keen (2004) — Roshanne Etezady

Fractured Compound (2009) — Neil Thornock

Intermission

Adagio (1936) — Samuel Barber
Arr. Michael Warner

No Stopping, Standing, or Parking (2008) — Neil Thornock

Drastic Measures (1976) — Russell Peck

- Poco adagio–Molto espressivo
- Allegro

MEET THE ARTISTS

The United States Coast Guard Saxophone Quartet is comprised of the saxophone section of the U.S. Coast Guard Band, one of the five premier U.S. military bands. The Quartet performs regularly at conferences held by the World Saxophone Congress and the North American Saxophone Alliance, and has performed at the Midwest Band and Orchestra Clinic and at Carnegie Hall. The Quartet also performs at universities throughout New England and on recitals as part of the Coast Guard Band's Chamber Players concert series. The Quartet's members also form the Element Saxophone Quartet, winning medals at the Fischoff National Chamber Music Competition.

Musician 1st Class Greg Case, *soprano*, is associate principal saxophonist with the United States Coast Guard Band, having joined the Band in 1997. He has been featured numerous times with the band as a soloist, including at the 2005 region eight conference of the North American Saxophone Alliance. In addition to his role in the concert band he also performs with the Masters of Swing, Jazz Combo, and Saxophone Quartet. In 1994–1995 he performed with Royal Caribbean Cruise Lines as a saxophonist and woodwind doubler. In an effort to continue the creation of new works for saxophone, he has co-commissioned concertos by Libby Larsen, Lewis Spratlan, and Grammy-winner Kenneth Fuchs. He has enjoyed success in saxophone quartets, having won medals at the Fischoff National Chamber Music Competition. Case has been the instructor of saxophone at the University of Connecticut since 2003, and holds a master's degree in jazz studies from New York University and a bachelor's degree in classical saxophone performance from Indiana University. His principal teachers include Eugene Rousseau, George Garzone, and Ralph Lalama.

Chief Musician Joshua Thomas, *alto*, has been a member of the Coast Guard Band since 2000, where he serves as associate principal saxophonist. In this role he performs in the concert and jazz ensembles, saxophone quartet, and frequently as a featured soloist. Thomas has given solo performances at the 13th World Saxophone Congress, several regional conferences of the North American Saxophone Alliance, the Midwest Band and Orchestra Clinic, and several universities throughout New England. As an international musician, he made his orchestral debut in 2003 performing Glazunov's Concerto with the Turin, (Italy), Opera Orchestra. Thomas has also enjoyed success in competitions, winning prizes in the Concorso Internazionale di Musica in Chieri, Italy; Vienna International Music Competition; William Byrd Young Artists Competition; and the Fischoff

National Chamber Music Competition. In 2005 he helped to organize and host the region eight conference of the North American Saxophone Alliance at the U.S. Coast Guard Academy. Active in teaching, he maintains a studio consisting of students from throughout southeastern Connecticut and has previously served on the faculty of Central Connecticut State University. Thomas earned a bachelor of music education degree from Michigan State University, a master of music degree from Louisiana State University, and a master of arts degree in music theory from Connecticut College.

Chief Musician Adam Williamson, *tenor*, has been a member of the Coast Guard Band since 2003. He earned a bachelor's degree from the State University of New York College at Potsdam and began graduate work at Indiana University. He was a medal winner at the Fischoff National Chamber Music Competition with the Element Saxophone Quartet. Currently he teaches private lessons and conducts master classes for middle and high school students throughout Connecticut.

Musician 1st Class Jeff Emerich, *baritone*, is the baritone saxophonist for the U.S. Coast Guard Band and USCG Saxophone Quartet. He has taught at Augustana College in Rock Island, Illinois, where he was woodwind department chair and saxophone instructor while teaching classes in music theory, jazz pedagogy, and woodwind methods from Fall 2003 until he joined the band in June 2005. As an active member of the North American Saxophone Alliance, he has performed numerous times at the World Saxophone Congress and NASA Biennial and Regional Conferences. He has performed throughout the United States as both a soloist and chamber musician, as well as toured through Germany, Austria, and Hungary. He was a medal winner at the Fischoff National Chamber Music Competition with the Element Saxophone Quartet, and a finalist in the MTNA Chamber Competition in 2005 as a member of the University of Iowa Graduate Saxophone Quartet. Emerich is currently finishing his DMA in saxophone performance and pedagogy at the University of Iowa, studying with Kenneth Tse. He earned his master of music degree in saxophone performance with a minor in jazz from Indiana University, studying with Otis Murphy, and dual bachelor of music degrees from Northern Arizona University in saxophone performance and music education, studying with Wildy Zumwalt.

This musical event is the fifteenth performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Faculty Trio

Julie Bevan, *cello*
Jaren Hinckley, *clarinet*
Jeffrey Shumway, *piano*

7:30 p.m.
6 October 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Trio in D minor, op. 3 — Alexander Zemlinsky, 1871–1942

- Allegro ma non troppo
- Andante
- Allegro

Seven Balkan Dances — Marko Tajcevic, 1900–1984

- Con moto
- Rustico
- Vivo
- Sostenuto e cantabile
- Allegro ritmico
- Allegretto
- Allegro quasi pesante

INTERMISSION

Trio — Nino Rota, 1911–1979

- Allegro
- Andante
- Allegrissimo

This musical event is the eighteenth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Benjamin Boster
Bass-baritone

in Graduate Recital

Student of J. Arden Hopkin

Assisted by
Jill Winters, *piano*

Required for the Master of Music Degree
with an Emphasis in Performance

5:30 p.m.
9 October 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

From *Messiah* — George Frideric Handel, 1685–1759

Recit. Thus saith the Lord
Aria But who may abide the day of his coming

Recit. For, behold, darkness shall cover the earth
Aria The people that walked in darkness

Aria Thou art gone up on high

From *Liederkreis, op. 39 (Eichendorff)* — Robert Schumann, 1810–1856

In der Fremde
Intermezzo
Waldesgespräch
Die Stille
Mondnacht
Schöne Fremde
Auf einer Burg
In der Fremde
Wehmut
Zwielicht
In Walde
Frühlingsnacht

From *Let Us Garlands Bring, op. 18* — Gerald Finzi, 1901–1956

Come away, death
Who is Silvia?
Fear no more the heat of the sun
O Mistress Mine
It was a lover and his lass

This musical event is the fourteenth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Performing Arts Series

presents

Theater Mitu

Death of a Salesman

by Arthur Miller
Directed by Rubén Polendo

9–10 October 2009
Pardoe Theatre
Harris Fine Arts Center

DEATH OF A SALESMAN

Written by Arthur Miller
Directed by Rubén Polendo
A Theater Mitu Collaboration

THE COMPANY

Willy Loman Justin Nestor
Linda Loman Emily Davis
Biff Loman Ryan Conarro
Happy Loman/Puppeteer Nathan Elam
Puppeteer Nikki Calonge

FEATURING THE VOICES OF

The Woman, Bryce D. Howard
Letta/ Jenny, Jenni-Lynn Brick
Bernard, Ryan West
Howard, Ben Fox
Miss Forsythe, Aysan Çelik
Ben, Nathan Baesel
Charley, Mark D. Schultz
Stanley, Jason Lew
Howard's Son, Adam Cochran
Operator, Jenny Donoghue
Howard's Wife, Judi Olson
Howard's Son, Adam Cochran

COLLABORATORS

Dramaturgy, Chris Mills
Set Design, Kate Ashton, Leighton Mitchell, Rubén Polendo
Costume Design, Candida K. Nichols
Lighting Design, Kate Ashton
Sound Design, Alex Hawthorn
Mask Design, Lori Petermann
Object Design, Sanaz Ghajarrahimi
Original Music, Ellen Reid
Music Reorchestrated/Performed by Adam Cochran

STAFF

Company/Stage Manager, Olivia Castillon
Assistant Stage Manager, Judi Olson
Assistant Director, Dan Waldron
Assistant Costume Designer, Davîd Mendizabal
Design and Director Assistant, John Robichau
Production Manager, Leighton Mitchell
Production Carpenter, Danny Thomas
Theater Mitu Marketing Director, Corey Atkins
Tour Manager, Tyler Penfield, Hilary Austin

SPECIAL THANKS

New York Theatre Workshop, 14th Street Y, Naked Angles, NYU Undergrad Drama Department, Playwrights Horizons Theater School, NYU Graduate Theatrical Production, Materials for the Arts, One Dream Sound, The Park Inc., West Music, Jef Evans, Bryn Thorsson, Jim Nicola, Linda Chapman, Leighton Mitchell.

DIRECTOR'S NOTE

For the past decade, Theater Mitu has focused on an investigation of world theater and ritual traditions; we have geared this research towards the theatricalization of world epics. These have ranged from the sacred Hindu text, *The Mahabharata,* to the Greek classic, *The Odyssey.* Over the past two years, we have shifted our focus towards American classics that we feel should be approached with the same rigor and theatricality as the afore-mentioned world epics are. Thus landing us here.

But why *Death of a Salesman* specificly? Over the last year Theater Mitu has gone through a huge transformation as an institution and as a community of artists. As we arrive at our tenth anniversay as a company, we diligently ask ourselves the question, "Has this company become what it set out to be?" When presenting this question, it becomes inevitable to ask it of each of the company's members—as artist and as individuals. The question touches on notions of age, potential, self-belief, how the world perceives us and how we perceive it; it builds on ideas of humility, failure, reality and above all, hope.

This cavernous question, I believe, sits at the heart of Arthur Miller's tragedy, as well. Miller presents us with the character of Biff as the locus for this question. He is in a complete and utter state of exploration; having once sat as the chosen son, surrounded by dreams—which he certainly helped create—he was once the epitome of potential. Now he sits plagued by the realities of the world: age, financial crisis, heartbreak, and fear. And so Miller travels him through the question: did he become what he set out to be? And, furthermore, does he have the courage to find the answer and reclaim his potential.

The Hindu *Upanishads* claim that perfection is neither human nor godly, but rather an illusion, it claims failure as a "ladder from the gods," one intended to piece our life together from moment to moment. And like the rungs of a ladder, the *Upanishads* advise that we accept both success and failure and allow ourselves to let go and move forward. I believe it is this that drives Miller's tragedy to a place of hope. The realization that at the core of each of us is the possibility of letting go and the drive to move forward—this marks Biff's resolution.

As with our staging of world epics, Theater Mitu has committed to conveying the stakes of the piece in a way that is theatrical, visual, and impactful. We have taken Arthur Miller's initial title for the piece (*The Inside of His Head*) quite literally and created a stage filled with memories, regrets and echoes. And so, in a landscape of madness and deception, of dreams and secrets–surrounded by voices from the past and the consuming presence of a beautiful undying love—we proudly present Theater Mitu's production of *Death of a Salesman.*

—Rubén Polendo

DRAMATURG'S NOTE

And you may find yourself behind the wheel of a large automobile
And you may find yourself in a beautiful house, with a beautiful wife
And you may ask yourself-well . . . how did I get here?
Same as it ever was . . . Same as it ever was . . . Same as it ever was . . .
Same as it ever was . . . Same as it ever was . . . Same as it ever was . . . Same as it ever was . . .

—David Byrne

Why, more than fifty-nine years later, should we turn to look at Willy Loman? Should he serve as memory, mirror, or road sign? At once, we have a man who has made a series of unconscious decisions, continuing to stand by them in the face of overwhelming evidence of failure, his wife and son who have learned to internalize and still their inquiry and another son who through painful trial and error, has learned to question. Arthur Miller offers us a tragedy of epic scale with life-sized characters and asks us to see a kernel of hope. The play's future wish rests in the hands of a knock-about son, a stealer of suits, and sporting goods, the peripatetic Biff. Miller settles his encouraging gleam on the shoulders of this conflicted and damaged man, and for Theater Mitu, he is the lens through which this story is seen. Biff is both object and product of the systems that Willy sets in place and it is through his eyes we see this story because Biff's prospect is predicated on the ability to see past the certainties of the age and the useless simplicities of patriarchy, he wants to create something new. As our assistant director said to me, "Biff wants to make a living by doing, by working the land, while Willy dreams of green slippers and phone calls to thiry-one states."

Our work as a company has been to consider what, in this deeply American play, resonates with many other theatrical forms and forces. The history of Mitu influences our rehearsal processes which are shot through with ideas from around the world. Our labor, beyond parsing the rhythmic depth of Miller's expressive homilies, has been to theatricalize the language in order to make it strange—strange enough to follow a son's eyes as he investigates the dreams of his family. Strange enough to hear nuance and possibility bleached out of voices from outside the family home; they become the recordings of a society that has become estranged from this family. Strange enough to understand the schism between who we are and what we present to the world. Our hope, like Miller's in the seemingly lost boy, is to strip away the known, and resituate the play in a different landscape. This landscape houses Salesman's American contours and a universal range of inquiry and resistance.

As we started thinking about *Death of a Salesman,* the certainty of position had shifted markedly for the US in the global context, and as rehearsals continue, so does its economic primacy. Our hope is to consider Biff Loman, a man approaching middle age as he learns how to be honest for the first time, as someone with "the doors of his life wide open" and we echo that wish for us all as we head, very soon, to the voting booth.

Arthur Miller said, " It is time, I think, that we who are without kings took up this bright thread of our history and followed it to the only place it can possibly lead in our time—the heart and spirit of the average man. "

—Chris Mills

ABOUT THEATER MITU

Founded in 1997, Theater Mitu has earned a wide reputation as an adventuresome and dynamic ensemble of artists. Under the leadership of artistic director Rubén Polendo, the company is dedicated to transliterating a wide variety of performance traditions, exploring theatrical form, and supporting the creative growth of its members, who are at the creative core of each piece the company produces. Its considerable body of work has taken on a variety of forms: developmental work with some of the world's leading theatrical innovators, productions in conjunction with universities and conservatories, outreach to non-theatrical communities, and research and training with its members. Mitu's work has been developed and presented at American Conservatory Theater in San Francisco; the McCarter Theater in Princeton, New Jeersey; the Mark Taper Forum in Los Angeles; The Alliance Theater in Atlanta, Georgia; The Ensemble Theater of Cincinnati; Patravadi Theater in Bangkok, Thailand; UNAM/CUT in Mexico City; The Perseverance Theater in Alaska; Public Theater, and Lincoln Center Theater.

INTAR, Blue Light, The Juilliard School, New York University, NAATCO, The Skirball Center for the Performing Arts, 3LD, and New York Theatre Workshop. Theater Mitu is a permanent group of collaborators that methodically experiments with theatrical form. We investigate the spiritual core of world performance traditions to create original work and re-envision classics. This is the foundation of our teaching and training methodology.

Rubén Polendo
Artistic Director

Hilary Austin
Company Manager

Ryan West, Chris Mills, Justin Nestor, Aysan Çelik, Jenni-Lynn Brick,
Jef Evans, Ben Fox, Adam Cochran, Emily Davis
Associate Artists

Todd Almond, Nathan Elam
Adjunct Artists

Kate Ashton, Candida Nichols, Ellen Reid, Olivia Castillon
Resident Artists

Judi Olson, Steven Olender, Ben Gullard, Steve Boyle
Interns

For more information on Theater Mitu,upcoming productions,
and education opportunities at theatermitu.org.

PRODUCTION SOURCE GLOSSARY

Noh: Mitu's attachment and training in Noh Theater is deeply centered and long-lived, and the precepts of this theatrical form weave throughout this production. Our aim is to include this engagement immediately, with a series of dressing rooms set up in the audience area. We hope to alert our audience from the moment they enter the space that this production is underwritten by a theatricality that is not about losing oneself in the story onstage, but rather in thinking about the story onstage. While the use of mask and aestheticized movement is important to our production, perhaps the most primary encapsulation of Noh tradition is in the design of the stage itself, a landscape of emptiness. Rather than the highly polished wood floor of the classic Noh stage, we have chosen a substance familiar from construction crews and available at hardware store: durock (a type of concrete backer board). Made from concrete in a shade of matte industrial grey, this floor brings Noh tradition to American sidewalk and pulls us to the Loman home. In this process, we have tried to consider an idea—adjacent to facsimile or homage—in which we take up a form as though it were one we were "born to," so that we can integrate its precepts into our thinking rather than treating its ideas as exoticized or fetishistic.

Performing objects: Beyond the work of puppeteered objects in the show, we also have the accompaniment of character-objects. We imagine the characters' objects imbued with association–as masks bestow age in our world, these objects operate like the character markers of medieval pageant wagons, Thai Kohn performance, or saints depicted with visible hearts. Our characters externalize their connotations and carry their attributes with them. Our social history as Americans is fraught with these kinds of objects, from Freud's cigar to Linus's blanket. These items serve more than one purpose in this production. They are deeply linked to each character, and for us provide an inverted corollary logic to the puppeteered objects. They also take the journey, talisman-like, with the characters. Silent and still, the objects sometimes function as unconscious extensions of the character's onstage lives, but most importantly they are iconic markers of how others see these individuals. As Apadurai teaches us, objects manifest social relations, even as they are regulated by a complex series of political and economic beliefs, but ultimately it is exchange that gives them value. If you can't sell your façade, it's not very valuable, and the characters are linked to these objects, even though they remain unintegrated, yet potent, storytellers.

Bunraku: (Ningyō jōruri): While Bunraku is an ancient Japanese art form (founded in 17th century Osaka), the aspect that's become so important to our production is the fascinating work of the puppeteer. Clad entirely in black and fully masked, the puppeteer is the motor of the objects: moving both the items and, if scene demands, the audience—since they are carriers of both puppets and emotion. To be invisible and animated seems both oxymoronic in description and nearly impossible to physically practice, and yet that is the puppeteer's situation. Theater Mitu has frequently worked with puppets or performing objects, and has found audiences are willing to watch them with deep em-

pathy, weeping at their grief, or with callous disregard—and sometimes both simultaneously. Seeking a way to make characters that are ubiquitous and yet unexamined in our production, director Rúben Polendo chose to flatten the characters that exist outside the Loman household and translate them into objects. But the ubiquitous has a force of presence and it is that presence that the puppeteer embodies. Puppeteered objects are examples—or as close as we can get—of an idea of pure intention. The actor is separated from the presentational façade that is the object. The puppeteers remind that operating within a disjoint situation is familiar—often we say what we don't feel, claim what we don't know—and that we can just as easily read (and regulate) this severance. This separation —and how it might function out of the theater and in everyday life—is fundamental to the questions that Miller proffers in the play itself.

Epic: From the Ramayana to the Mahabharata, Mitu has examined epics from around the world. The idea of a universal condition of emotion or a universal psychic subject, of recognizable types, of large-scale landscapes, hyperbolic characterizations and of music as an integral aspect of storytelling have all maintained their fascination for the company. We are drawn to work that dramatizes the stakes that underwrite life's living. Our recent desire to consider these ideas in an (globalized) American context is what led to *Death of a Salesman.*

Butoh: Born in Japan after WWII and the dropping of the atomic bomb on Hiroshima, Butoh is a movement discipline which embraces and attempts to display the abjection and emptiness that is carried in every body. Butoh's procedures employ dance forms that are leaned externally, but uses them to give (tragic) form to that which is internally contained; when this theatrical focus is turned inward, the body's awkwardness and inelegance are emphasized. It is the rigid body, constrained in its humanity and the insufficiencies of language that reveals, in moments twisted and askew, a pain of experience that is otherwise only known in thought. The body is the mask of bleak considerations and deep emotional force, and the externalizing of these forces produces disfiguring transformations; it is also the mask that hides us from each other. It can also be a way to manifest one character through the eyes of another, as when Willy's twisted fall onstage shows his literal undoing into a fully internalized state, even as it is haunted by our understanding of his son's image of him and his metaphorical fall from grace.

Whole theater: This piece was created and rehearsed using Theater Mitu's training and creation methodology of *whole theater.* This collaborative, physical, and rigorous rehearsal process is marked by formal explorations and improvisations that stem from world traditions. Initially creating a physical score for the piece, the company then turns to the text to begin to shed light on the created vocabulary. It is here that design, music and conceptualization intersect, ultimately birthing the final production.

Upcoming Performing Arts Series Events

The King's Singers
Wednesday–Thursday, 28–29 October, 7:30 p.m.
de Jong Concert Hall
SOLD OUT

Utah Symphony
Thursday, 5 November, 7:30 p.m.
de Jong Concert Hall
$17 ($7 off with BYU or student ID,
$5 off for senior citizens or BYU alumni)
Now on sale

Thursday, 7 January, 7:30 p.m.
de Jong Concert Hall
$17 ($7 off with BYU or student ID,
$5 off for senior citizens or BYU alumni)
On sale 7 December

The New Shanghai Circus
Tuesday–Wednesday, 2–3 February, 7:30 p.m.
de Jong Concert Hall
$15–$30 ($7 off with BYU or Student ID,
$3 off for senior citizens or BYU alumni)
On sale 7 December

Turtle Island Quartet
Thursday, 4 March, 7:30 p.m.
de Jong Concert Hall
$13 ($5 off with BYU or student ID,
$3 off for senior citizens or BYU alumni)
On sale 1 February

Imani Winds
Friday, 12 March, 7:30 p.m.
de Jong Concert Hall
$11 ($5 off with BYU or student ID,
$1 off for senior citizens or BYU alumni)
On sale 8 February

Calo Flamenco: Ballet de Martín Gaxiola
Tuesday, 23 March, 7:30 p.m.
de Jong Concert Hall
$13–$15 ($5 off with BYU or student ID,
$3 off for senior citizens or BYU alumni
On sale 22 February

SEASON TICKETS STILL AVAILABLE
byuarts.com • (801) 422–4322

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jazz Legacy Dixieland Band

Steve Call, *director*

David Kjar, *clarinet*
Julia Renee, *clarinet*
Stephen Tobian, *soprano and tenor saxophones*
Brandon Farmer, *trumpet*
Dustin Grady, *trombone*
Erin Patterson, *banjo and guitar*
Steve Call, *piano*
Eric Smith, *tuba*
Jordan Rose, *drums*

The New Hot 5

Clark Burnside, *clarinet*
David Kjar, *soprano saxophone*
Mark Ammons, *trombone*
Joshua Payne, *banjo*
Steve Call, *tuba*

7:30 p.m.
15 October 2009
Madsen Recital Hall
Harris Fine Arts Center

Program

Maryland, My Maryland	Traditional
Aunt Hagar's Children Blues	W. C. Handy 1872–1958
Big Bear Stomp	Lu Watters 1911–1989
Basin Street Blues	Clarence Williams 1898–1965
Snake Rag	Joe King Oliver 1986–1938
Hello, Dolly!	Jerry Fielding 1922–1980
Mood Indigo	Duke Ellington 1899–1974
Sweet Like This	Joe King Oliver

The New Hot 5

INTERMISSION

Dixie	Traditional
Canal Street Blues	Joe King Oliver
Midnight in Moscow	Traditional
At the Jazz Band Ball	Original Dixieland Jazz Band
Tin Roof Blues	New Orleans Rhythm Kings
Louisiana	Hoagy Carmichael 1899–1981
Twelfth Street Rag	Euday Bowman 1887–1949

Jazz Legacy Dixieland Band

Jam Session Blowout!

Combined Jazz Legacy and New Hot 5 Bands

The New Hot 5

The New Hot 5 was organized in the summer of 2009 by Professor Steve Call to play in the Jazz en Vercors Festival in the French Alps. The band consists of Call on tuba and four former BYU jazz students. They include Clark Burnside of Fort Collins, Colorado, on clarinet, David Kajr of Sandy, Utah, on soprano saxophone, Mark Ammons of the BYU music faculty on trombone, and Joshua Payne on banjo.

While in France the band played fifteen performances in villages throughout the Vercors region and was very well received by audiences of all ages. They also played two New Orleans-style parades with a large band made up of the New Hot 5 and three French traditional jazz bands. The trip was a wonderful cultural exchange as well as an exciting performance experience. The New Hot 5 will be returning for another engagement in France in August 2010.

Upcoming School of Music Events

Orpheus Winds
17 October, 7:30 p.m.
Madsen Recital Hall

OcTUBAfest
21–24 October, 7:30 p.m.
Madsen Recital Hall

Wind Symphony & Symphonic Band
30 October, 7:30 p.m.
de Jong Concert Hall

To view more upcoming events on-line,
visit byuarts.com

For information about giving to the School of Music,
visit giving.cfac.byu.edu

This musical event is the seventeenth performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist Recital

Rebecca Henderson, *oboe*
Frank Morelli, *bassoon*

Assisted by

Jeffrey Shumway, *piano*
Scott Holden, *piano*
Larry Blackburn, *harpsichord*
Christian Smith, *bassoon*

7:30 p.m.
16 October 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in F Major for Oboe, Bassoon, and Basso continuo — George Frideric Handel, 1685–1759

- Adagio
- Allegro
- Largo
- Allegro

Sonata for Bassoon and Piano, op. 168 — Camille Saint-Saëns, 1835–1921

- Allegretto moderato
- Allegro scherzando
- Molto adagio—Allegro moderato

Solo de concert — Emile Paladilhe, 1844–1926

INTERMISSION

Largo al factotum, from *Il barbiere di Siviglia* — Gioacchino Rossini, 1792–1868
Arr. François René Gebauer
Rev. Frank Morelli

Gobo for Oboe and Electronic Sounds (2007) — Russell Pinkston

Trio for Oboe, Bassoon, and Piano, op. 22 — Theodore Lalliet, 1837–1892

- Introduzione—Moderato
- Andante maestoso
- Rondo—Allegro moderato

Rebecca Henderson

A prize winner in the 1995 New York International Competition for Solo Oboists and in the 1988 Lucarelli International Solo Oboe Competition, Rebecca Henderson has performed as acting principal oboist with the National Symphony and Colorado Symphony orchestras, as guest principal oboist with the St. Paul Chamber Orchestra, Seattle Symphony Orchestra, Oregon Symphony Orchestra, and Rochester Philharmonic, and has been a member of Colorado Symphony and Santa Fe Opera Orchestras. She has performed as concerto soloist with the St. Paul Chamber Orchestra, Colorado Symphony Orchestra, National Symphony of Ecuador, and Philharmonia Northwest Chamber Orchestra in Seattle. Festival performances include the Aspen, Cabrillo, Bellingham, and Boulder Bach Festivals, and she is currently on the faculty of the International Festival Institute at Round Top in Texas. She has been featured on numerous film scores, including Imax films such as *Everest* and *Olympic Glory*, as well as feature films and network television mini-series. As a soloist and chamber musician she has recorded for the Boston Records, Centaur, RCA Masterworks, and RCWinds labels. Her solo CD,. . .*is but a dream*, has been hailed by critics as "exquisite. . .CD that you will play over and over" (Gramophone), and "superb. . .a wonderfully vibrant, almost luscious sound" (American Record Guide). Ms. Henderson holds degrees from the Oberlin Conservatory and the Eastman School of Music, where she was also awarded the distinguished Performer's Certificate. Her teachers include Richard Henderson, James Caldwell, Richard Killmer, John Mack, John de Lancie, and Grover Schiltz. Ms. Henderson serves on the faculty of The University of Texas–Austin, where she has been an associate professor since fall 2001.

Frank Morelli

Introduced to the bassoon through the public school music programs in Massapequa, New York, Frank Morelli studied with Stephen Maxym at the Manhattan and Juilliard Schools of Music, and was the first bassoonist to be awarded a doctorate by the Juilliard School. Frank Morelli has made nine appearances as soloist in Carnegie Hall. The *Miami Herald* has hailed his "breathtaking virtuosity" and the *Toronto Globe and Mail* proclaimed his performance: "the kind of Mozart even the most tireless concert goer is lucky to hear once a year." Mr. Morelli recently released two solo CDs on MSR Classics: *Bassoon Brasileiro,* which includes performances with Orpheus, and *Baroque Fireworks*. The magazine, *Gramophone* proclaimed "Morelli's playing is a joy to behold." *The American Record Guide* stated: "the bassoon playing on this recording is a good as it gets." Of his recording of Mozart's Bassoon Concerto with Orpheus on the DG record

label, *Gramophone Magazine* noted the "delicacy of articulation and colouring, [and] the lyrical warmth of the Andante." *Fanfare Magazine* added that this recording "reset a reviewer's standards at too high a level for comfort in a world more productive of ordinary music making." The Orpheus CD "Shadow Dances," which features Frank Morelli, won a 2001 Grammy Award.

A prolific chamber musician, Frank Morelli has appeared with the Chamber Music Society of Lincoln Center on numerous occasions, including at the Whitehouse for the final State Dinner of the Clinton Presidency. He is a member of the Festival Chamber Music and Windscape, an ensemble in residence at the Manhattan School of Music. Chosen to succeed his teacher, Stephen Maxym, Mr. Morelli serves on the faculties of The Juilliard School, Yale, and Manhattan Schools of Music, as well as the SUNY Stony Brook faculty. He is editor of *Stravinsky: Difficult Passages for Bassoon*, published by Boosey & Hawkes, and has several transcriptions for bassoon and woodwind quintet to his credit, published by Trevco Music.

Upcoming School of Music Events

Orpheus Winds
17 October, 7:30 p.m.
Madsen Recital Hall

OcTUBAfest
21–24 October, 7:30 p.m.
Madsen Recital Hall

Wind Symphony & Symphonic Band
30 October, 7:30 p.m.
de Jong Concert Hall

For information about giving to the School of Music,
visit giving.cfac.byu.edu

To view upcoming events on-line,
visit byuarts.com

This musical event is the sixteenth performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Orpheus Winds

Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Laurence Lowe, *horn*
Christian Smith, *bassoon*

Assisted by

Eric Hansen, *double bass*
Natasha Wallin, *oboe*
Marcelo Maldonado, *clarinet*
Kara Chandler, *horn*
Katherine Nibley, *bassoon*

7:30 p.m.
17 October 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Rustiques — Joseph Canteloube, 1879–1957

- Pastorale
- Rêverie
- Rondeau à la française

Partita in E-flat Major — Antonio Rosetti, 1750–1792

- Allegro
- Andante
- Menuetto
- Rondo—Allegro

INTERMISSION

8 + 1 for eight winds and double bass — Hidas Frigyes, 1928–2007

Contrafacta Hungarica — Ferenc Farkas, 1905–2000

- Basse Danse
- Gagliarda
- Passamezzo
- Saltarello
- Intermezzo
- Heiduckentanz

This musical event is the nineteenth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

OcTUBAfest

7:30 p.m.
21–24 October 2009
Madsen Recital Hall
Harris Fine Arts Center

Student Tuba and Euphonium Solo and Ensemble Recital

Robin Hancock, *piano*

Wednesday, October 21, 7:30 p.m.

Solo Pomposo — Henry Filmore, 1881–1956

Jordan Frustaci, *tuba*

Studies in English Folk Song: I, II, IV — Ralph Vaughan–Williams, 1872–1958

Blaine Daimaru, *euphonium*

Rhapsody for Euphonium — James Cunow, b. 1943

Todd Kitchen, *euphonium*

Air and Bourree — Johann Sebastian Bach, 1685–1750

Jacob Bahr, *tuba*

Grandfather's Clock — George Doughtry, b. 1955

David Larson, *euphonium*

Variations in Olden Style — Thomas Stevens, b. 1938

Brenden McQuay, *tuba*

Introduction and Dance — J. E. Barat, 1882–1963

Peter Werner, *euphonium*

Concerto for Tuba and Strings — Arild Plau
Allegro — 1920–2005

Mathew McDowell, *tuba*

Kesh Jig — Staffen Lunden–Welden
b. 1964

David King, *tuba*

Concerto — Bruce Broughton
Allegro

Eric Smith, *tuba*

Rhapsody for Euphonium — James Curnow

Daniel Stoworthy, *euphonium*

Concert for Tuba — Edward Gregson
Finale — b. 1945

Ryan Lee, *tuba*

Tower Music — Brian Israel
1951–1986

Fugue in G Minor — Johann Sebastian Bach
1685–1750

Dances — John Stevens
b. 1951

Tuba–Euphonium Ensemble

Faculty Recital
Steve Call
Tuba, helicon, euphonium, double bell euphonium
Assisting Artists
April Clayton, *piccolo*
Robin Hancock, *piano*
Bob Bailey, *piano*
Thursday, October 22, 7:30 p.m.

O Isis and Osiris	Wolfgang Amadeus Mozart 1756–1791
Air and Bourree	Johann Sebastian Bach 1685–1750
Suite No. 1 for Tuba and Piano (Effie Suite)	Alec Wilder 1907–1980
The Elephant and the Fly	Henri Kling 1841–1918
Beelzebub	Andrea Catozzi
Concerto for Double Bass Andante Rondo	Antonio Capuzzi 1755–1818
Reflective Mood	Sammy Nestico b. 1924
Grand Russian Fantasia	Jules Levy 1838–1903

INTERMISSION

Jazz Selections with Bob Bailey
To be announced

Utah Premiere Brass

Alan Boyer, *artistic director, conductor*

Friday, October 23, 7:30 p.m.

Folk Festival — Dmitri Shostakovich–Snell
1906–1975

The Star–Spangled Banner — Arr. Todd Fiegel

Tancredi — Gioachino Rossini–Rimmer
1792–1868

Concerto For Tuba — Edward Gregson
Allegro Giocoso — b. 1945

Mathew McDowell, *tuba*

Pavanne — Morton Gould–Beckingham
1913–1996

Gabriel's Oboe — Ennio Morricone
b. 1928

Brenden McQuay, *tuba*

Them Basses — G. H. Huffine
1889–1947

INTERMISSION

America — Neil Diamond–Sparke
b. 1941

Winter — Antonio Vivaldi–Snell
1678–1741

Rhapsody for Euphonium — James Curnow
b. 1943

Joseph Belliston, *euphonium*

Clog Dance — John Marcangelo–Charleson
b. 1950

Aubade — Philip Sparke
b.1951

Shizuka Purdon, *euphonium*

Entry of the Gods — Richard Wagner–Snell
1813–1883

Grand OcTUBAfest Concert
BYU Tuba-Euphonium Ensemble
Steve Call, *director*
Tuba, euphonium, narrator
Dan Bryce, *tuba*
Saturday, October 24, 7:30 p.m.

Two English Madrigals — Thomas Morley, 1557 or 1558–1602

Quartet for Brass — Wilhelm Ramsoe, 1837–1895

Wonderland Duets — Raymond Luedeke, b. 1944

Ryan Lee, *bass tuba*
Brenden McQuay, *bass tuba*
Steve Call, *narrator*

Sonata for Bassoon and Cello — Wolfgang Amadeus Mozart, 1756–1791

Dan Bryce, *tuba*
Steve Call, *tuba*

INTERMISSION

Fanfare and Rondo — Conrad De Jong, b. 1934

Tower Music — Brian Israel, 1951–1986

Fugue in G Minor — Johann Sebastian Bach, 1685–1750

Dances — John Stevens, b. 1951

Tuba-Euphonium Ensemble

BYU Tuba-Euphonium Ensemble

Euphonium
- Shizuka Purdon
- Daniel Stolworthy
- Todd Kitchen

Bass Tuba
- Ryan Lee
- Brenden McQuay

Contrabass Tuba
- Matt McDowell
- Jacob Bahr
- Benjamin Groves

Upcoming School of Music Events

Wind Symphony & Symphonic Band
30 October, 7:30 p.m.
de Jong Concert Hall

BYU Men's & Women's Chorus
3 November, 6:30 & 8:30 p.m.
de Jong Concert Hall

Neil Thornock, faculty artist
6 November, 7:30 p.m.
Madsen Recital Hall

To view more upcoming events on-line,
visit byuarts.com

For information about giving to the School of Music,
visit giving.cfac.byu.edu

This musical event is the twentieth performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jessi Judd
Bassoon

in Graduate Recital

Student of Christian Smith

Assisted by

Jackie Bodily, *piano*
Lizzy Nelson, *oboe*
Megan Schramm, *violin*
Sharlee Olson, *violin*
Courtney Chapman, *viola*
Sharon Meilstrup, *cello*

7:30 p.m.
27 October 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto for Bassoon and Strings in E-flat Major, RV 483 — Antonio Vivaldi, 1678–1741
- Presto
- Larghetto
- Allegro

Andante and Hungarian Rondo, op. 35 — Carl Maria von Weber, 1786–1826

Intermission

Tango-Etude No. 3 — Astor Piazzolla, 1921–1992
Trans. by Jean-Marie Lamothe

Trio for Oboe, Bassoon and Keyboard — Madeleine Dring, 1923–1977
- Drammatico—Allegro moderato e deciso
- Dialogues
- Allegro con brio

This musical event is the twenty-second performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Ashley Smith
Piano

in Senior Recital

Student of Irene Peery-Fox

Assisted by

Nicole Bullock, *piano*

Reqired for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
27 October 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

French Suite No. 4 in E-flat Major, BWV 815 — Johann Sebastian Bach 1685–1750

- Allemande
- Courante
- Sarabande
- Gavotte
- Menuet
- Air
- Gigue

Suite No. 2, Op. 17 — Serge Rachmaninoff 1873–1943

- Romance
- Tarantella

Nicole Bullock, piano

Bagatelles Op. 33 No. 2, 4, 5, 6, 7 — Ludwig van Beethoven 1770–1827

Sonatine — Maurice Ravel 1875–1937

This musical event is the twenty-first performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Performing Arts Series

presents

The King's Singers

Photo courtesy Marco Borggreve

with
BYU Singers
Ronald Staheli, *conductor*

28 October 2009

with
BYU Philharmonic
Kory Katseanes, *conductor*

BYU Concert Choir
Rosalind Hall, *conductor*

29 October 2009

de Jong Concert Hall • Harris Fine Arts Center

The King's Singers

David Hurley, Timothy Wayne-Wright, *countertenors*
Paul Phoenix, *tenor*
Philip Lawson, Christopher Gabbitas, *baritones*
Stephen Connolly, *bass*

Program is subject to change.

Visit The King's Singers website at:
www.kingssingers.com and www.myspace.com/thekingssingers

The King's Singers appear by arrangement with IMG Artists
Carnegie Hall Tower,
152 W. 57th St., 5th Floor
New York, NY 10019
www.imgartists.com

The King's Singers' recordings are available on the Signum Records, TELARC, RCA Victor & Red Seal/BMG Classics, and EMI/Angel record labels.

Recording distributor for The King's Singers' American concerts:
DJ Records
P.O. Box 445
Trout Lake, WA 98650.
www.dj-records.com

In addition to sheet music and music books available from DJ Records, a comprehensive catalogue of The King's Singers' choral arrangements is available from Hal Leonard Corporation:
777 West Bluemound Road
Milwaukee, WI 53213
www.halleonard.com

The performances by The King's Singers *are sponsored, in part, by the Laycock Center for Creative Collaboration in the Arts.*

The King's Singers

BYU Singers

Ronald Staheli, *conductor*

Wednesday, 28 October 2009 , 7:30 p.m.

North American Folk Songs — Arr. Bob Chilcott

- The Golden Vanity
- The Lazy Man
- Black Is the Color
- I Bought me a Cat
- The Gift to Be Simple

My Heart Is a Holy Place — Patricia Van Ness, b. 1951

High Flight* — Bob Chilcott, b. 1955

A siolo flasiquiyo — J. Gutierrez de Padilla, 1590–1664

Pasame por Dios — Pedro de Escobar, 1465–1535

La bomba — Mateo Flecha, 1481–1553

INTERMISSION

The Stolen Child* — Eric Whitacre, b. 1970

Simple Gifts
To be announced

*with BYU Singers

The King's Singers

BYU Philharmonic
Kory Katseanes, *conductor*
Concert Choir
Rosalind Hall, *conductor*
Thursday, 29 October 2009, 7:30 p.m.

Overture* — George Gershwin, 1898–1937

Simple Gifts
- Shenandoah* — Arr. Bob Chilcott
- The Gift to be Simple — Arr. Bob Chilcott
- Valparaiso — Arr. Philip Lawson
- Barbara Allen* — Arr. John Rutter
- Yankee Doodle* — Arr. Bob Chilcott

Tribute to Randy Newman — Randy Newman, b. 1943
- It's Lonely at the Top*
- When Somebody Loves Me
- Short People
- Texas Girl at the Funeral of Her Father
- Simon Smith and the Amazing Dancing Bear*

INTERMISSION

A cappella
- To be announced

An Atlantic Bridge*† — Mack Wilberg, b. 1955

*accompanied by BYU Philharmonic
†with BYU Concert Choir

Meet the Artists

Photo courtesy Marco Borggreve

"Still unmatched for their musicality and sheer ability to entertain" (*The London Times*), 2009 Grammy Award winners The King's Singers have put forth the highest caliber of a cappella performance since the group's inception at King's College, Cambridge, in 1968. Comprised of David Hurley, *countertenor*, Timothy Wayne-Wright, *countertenor*, Paul Phoenix, *tenor*, Philip Lawson, *baritone*, Christopher Gabbitas, *baritone*, and Stephen Connolly, *bass*, The King's Singers continue to be one of the most sought-after and critically acclaimed vocal ensembles in the world, widely celebrated for their manifold repertoire choices and deep commitment to choral standards and new works alike.

In addition to hundreds of international appearances each season, The King's Singers have performed throughout North America in top venues such as New York's Carnegie Hall and Lincoln Center, Washington, D.C.'s, Kennedy Center for the Performing Arts and major halls of Boston, Chicago, Cleveland, Dallas, Los Angeles, Philadelphia, and San Francisco. In addition to solo recitals, the ensemble has appeared with the Atlanta, Baltimore, Chicago, Dallas, Detroit, Fort Worth, Minnesota, Pittsburgh, St. Louis, Toronto, and National symphony orchestras, as well as with the New York, Boston and Cincinnati Pops. The ensemble is a perennial favorite of the Mormon Tabernacle Choir, with which it performed as part of the 2002 Winter Olympic Games in Salt Lake City. In 2007, The King's Singers appeared as special guests on the Mormon Tabernacle Choir's Christmas Concert, a performance that was broadcast on PBS and is available on DVD. In the 2009–2010 season, The King's Singers will tour the U.S., visiting Atlanta, Denver and San Francisco, among other cities. In addition, they will be visiting top academic institutions such as Wheaton College, George Mason University, Concordia College, and Brigham Young University, where they will perform with the Brigham Young University Singers, Concert Choir and Philharmonic.

Long interested in different styles and genres of music, The King's Singers have fostered several collaborations that explore and challenge the conventional contexts of vocal music and musicians. Their 2005 recording, *Sacred Bridges*, with the international music ensemble Sarband, was chosen as Editor's Choice by *Gramophone Magazine*. Other collaborations have included performances with pianist Emanuel Ax and percussionist Evelyn Glennie, jazz with the Orchestra di Santa Cecilia in Rome and WDR Big Band,

Lebanese folk songs with the singer Fadia El-Hage, and Spanish Renaissance music with The Harp Consort. Additionally, The King's Singers have commissioned more than 200 works from a host of prominent contemporary composers, including Richard Rodney Bennett, Luciano Berio, Peter Maxwell Davies, György Ligeti, Steve Martland, Gian Carlo Menotti, Krzysztof Penderecki, Ned Rorem, John Rutter, Gunther Schuller, Toru Takemitsu, John Tavener, Eric Whitacre, George Shearing, Gabriela Lena Frank, Bob Chilcott, and Ivan Moody.

The King's Singers' expansive musical tastes and abilities are reflected in the ensemble's critically acclaimed and award-winning albums, of which there are more than a hundred. Their recent studio album, *Simple Gifts,* was awarded a Grammy for Best Classical Crossover Recording. Winter 2010 will see the release of the highly anticipated new album, *Swimming Over London*, with featured music by Roger Treece. *Swimming Over London* crosses genre borders in a way similar to *Simple Gifts,* this time incorporating smooth jazz influences into The King's Singers' signature style and standards. In January 2001, The King's Singers received a Grammy nomination for *Circle of Life* (RCA Victor), an orchestral recording featuring popular songs from hit films with the Metropole Orchestra of Holland conducted by Carl Davis. *Chanson d'Amour,* a collection of international love songs, reached the top ten on the Billboard crossover charts. Other recordings in the canon range from *Annie Laurie–Folk Songs of the British Isles* to Good *Vibrations,* featuring unique arrangements of pop songs by Paul Simon, Billy Joel, and Phil Collins, among others. From *Byrd to the Beatles,* a recent documentary about the group available on DVD, provides a fascinating behind-the-scenes look into the recording studio, where the six King's Singers tackle the technical feat of singing the 40-part "Spem in Alium" by Thomas Tallis, with overdubbing to create a wall of harmonic sound.

In addition to their sold-out concerts worldwide, The King's Singers' efforts to share their artistry extend to numerous workshops and master classes with choral ensembles, including student, amateur, and professional groups. *The King's Singers: A Workshop*, an educational program produced by Hal Leonard, features excerpts from master classes and concerts held in Dallas's Meyerson Symphony Center. This follows the earlier video *The Art of The King's Singers*, a documentary-style program illustrating the everyday life of the sextet on the road, as well as in rehearsal, performance, and master-class settings.

The King's Singers are also familiar to audiences through their numerous television and radio appearances. Television highlights include *Evening at Pops* with the Boston Pops; their own six-part series entitled *The King's Singers Madrigal History Tour* (broadcast on A&E), an Emmy Award-winning ABC Christmas special with Julie Andrews, Plácido Domingo; John Denver; and numerous appearances on NBC's *Tonight Show* and *Today Show.* The ensemble has been heard frequently on the American Public Radio and National Public Radio networks, including NPR's *Performance Today* and Minnesota Public Radio's *Prairie Home Companion with Garrison Keillor.*

Upcoming Performing Arts Series Events

UTAH SYMPHONY

Thursday, 5 November, 7:30 p.m.
de Jong Concert Hall
$17 ($7 off with BYU or student ID,
$5 off for senior citizens or BYU alumni)
On sale now

Thursday, 7 January, 7:30 p.m.
de Jong Concert Hall
$17 ($7 off with BYU or student ID,
$5 off for senior citizens or BYU alumni)
On sale 7 December

THE NEW SHANGHAI CIRCUS

Tuesday–Wednesday, 2–3 February, 7:30 p.m.
de Jong Concert Hall
$15–$30 ($7 off with BYU or Student ID,
$3 off for senior citizens or BYU alumni)
On sale 7 December

TURTLE ISLAND QUARTET

Thursday, 4 March, 7:30 p.m.
de Jong Concert Hall
$13 ($5 off with BYU or student ID,
$3 off for senior citizens or BYU alumni)
On sale 1 February

IMANI WINDS

Friday, 12 March, 7:30 p.m.
de Jong Concert Hall
$11 ($5 off with BYU or student ID,
$1 off for senior citizens or BYU alumni)
On sale 8 February

CALO FLAMENCO: BALLET DE MARTÍN GAXIOLA

Tuesday, 23 March, 7:30 p.m.
de Jong Concert Hall
$13–$15 ($5 off with BYU or student ID,
$3 off for senior citizens or BYU alumni
On sale 22 February

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Upcoming School of Music Events

MEN'S CHORUS AND WOMEN'S CHORUS

Rosalind Hall, *conductor*
Jean Applonie, *conductor*
Tuesday, 3 November, 6:30 p.m. and 8:30 p.m.
$11 ($3 off with BYU or student ID) on sale now

BYU SINGERS AND CONCERT CHOIR

Ronald Staheli, *conductor*
Rosalind Hall, *conductor*
Friday–Saturday, 13–14 November, 7:30 p.m.
$11 ($3 off with BYU or student ID) on sale now

BYU PHILHARMONIC

Kory Katseanes, *conductor*
Thursday, 19 November, 7:30 p.m.
$11 ($3 off with BYU or student ID) on sale now

CELEBRATION OF CHRISTMAS

BYU Combined Choirs and Philharmonic
Friday, 4 December, 7:30 p.m.
Saturday, 5 December, 3:00 p.m. and 7:30 p.m.
$16 ($5 off with BYU or student ID) on sale 2 November

WINTER CHOIRFEST

BYU Singers, Concert Choir,
Men's Chorus, Women's Chorus
Friday–Saturday, 22–23 January, 7:30 p.m.
Provo Tabernacle
$11 ($3 off with BYU or student ID) on sale 7 December

BYU COMBINED CHOIRS

Wednesday–Thursday, 24–25 February, 7:30 p.m.
Provo Tabernacle
$11 ($3 off with BYU or student ID) on sale 7 December

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Symphonic Band

Kirt Saville, *conductor*

Wind Symphony

Donald Peterson, *conductor*

7:30 p.m.
30 October 2009
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Olympia Hippodrome March — Russell Alexander
1877–1915

Paris Sketches — Martin Ellerby
b. 1957

- Saint–Germain–des–Pres
- Pigalle
- Pere Lachaise
- Les Halles

On a Hymnsong of Philip Bliss — David R. Holsinger
b. 1945

Symphonic Dance No. 3, "Fiesta" — Clifton Williams
1923–1976

Symphonic Band
Kirt Saville, *conductor*

Fanfare for a Golden Sky — Scott Boerma, b. 1964

Overture for Band — John Heins, b. 1956

Cartoon — Paul Hart, b. 1945

Aspen Jubilee — Ron Nelson, b. 1929

Alison Hunter-Nielson, *soprano*

Wind Symphony
Donald Peterson, *conductor*

Symphonic Band

Kirt Saville, *conductor*

FLUTE
Ryan Foley*
Rachel Miles
Sarah Clark
Jaime Larsen
Madison Taylor
Erin Ballard
Meghan Marra

PICCOLO
Rebecca Jensen

OBOE
Brent Duford*
Kerry Farr
Morgan Sanford

CLARINET
Skyler Murray*
Emileigh Norling
Dylan Findley (Eb)
Emily Higinbotham
Don Bishop
Stephen Tobian
Jory Woods
Rebecca Brebberman
Katherine Steinacker
Garrett Wilkes
Eric Corpuz
Amber Mozina
Ellen Magelby
Danielle Dearden
Audrey Jensen
Erica Allen
Hannah Marchant
Elise Wilson
Whitney Olsen
Erin Gilmartin

BASS CLARINET
Trevor Giles
KaeCee Terry

CONTRABASS
Thomas Hicken

BASSOON
Michon Christenson*
Katherine Schwallier
Lisa Love
Clint Cottam

ALTO SAXOPHONE
Becca McCoy*
Vanessa Sewall*

TENOR SAXOPHONE
Collin Jensen

BARITONE SAXOPHONE
Natasha Watts

HORN
Nathan Cordner*
Corrine Cook
Brian Saville
Katy Bodenhorn
Cambria Hunter
Annette Miles
Elizabeth Craig
Cami Dayley
Jenny Morrell
Emilia Williams

CORNET
Tyler Allen*
Heather Miller
Travis Spencer
Jared Westburg
Rinda Romney
Holly Brison
Chase Crowley
Joseph Peterson

TROMBONE
Donovan Wilbur*
Robby Lund
Cameron Bridston
Lars Watts
Michael Thornton
Matthew Poulson
Jared Cahoon

EUPHONIUM
Peter Werner*
David Larson
Todd Kitchen
Blaine Daimaru
Whitney Werner

TUBA
David King*
Jacob Bahr
Jordan Frustaci
Andrew Wilson

PERCUSSION
Jay Tibbitts*
Dave Hernandez
Sheldyn Smith
Shannon Haynie
Jared Park

Wind Symphony

Donald Peterson, *conductor*

FLUTE
Rachel Woodfield*
Katie Tolbert
Melissa Reese

PICCOLO
Nicole Okeson

OBOE
Meagan Beardall*
Rachel Cottam

ENGLISH HORN
Ashley Mason

CLARINET
Sarah Dickson*
Abby Clough
Justin Laukat (also Eb)
Tara Hill
Courtney Moses
Stephen Taylor
Laurisa Christofferson
Dane Skabelund
Elisabeth Kaseda

BASS CLARINET
Kyle Miller
Dustin Cammack

CONTRABASS
James Fletcher

BASSOON
Tairsa Brown
Amanda Moreton

ALTO SAXOPHONE
David Kjar*
Joshua Birch

TENOR SAXOPHONE
Mandy Merriman

BARITONE SAXOPHONE
Mark Christensen

HORN
Diana Dewey*
Benjamin Gooch
William Loveless
Lauren Sellnow
Kristen Ordakowski

CORNET
Charlie Carr*
Noelle Reid
Justin Firth
Matthew Pace

TRUMPET
Skylar Steel
Brandt Jensen

TROMBONE
Lyman McBride*
Kevin Stephenson
Alex Steed
Austin Bushman

EUPHONIUM
Shizuka Purdon*
Daniel Stolworthy

TUBA
Eric Smith*
Rwyan Lee

PERCUSSION
Matt Tippetts*
Liz Montgomery
Marshall Oelkers
TJ Pepper
Chris Nelson

STRING BASS
Chad Bacon

PIANO
Jackie Bodily

*principal

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Men's Chorus

Rosalind Hall, *conductor*

Women's Chorus

Jean Applonie, *conductor*

Sponsored by
Spark Restaurant Lounge

6:30 p.m. and 8:30 p.m.
3 November 2009
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Hymns of Praise

Praise the Lord, God's Glories Show — David Shelat, b. 1955

Psalm 150 — John Harper, b. 1941

Sing Praise to Him — 16th-century Melody, Arr. J. Harold Moyer

Jeremy Borgia, Isaac Bourgeois,
John Jeppson, Dan McIntosh, *percussion*

Grant Us Peace — Stephen Chatman, b. 1950

Reconciliation

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage
must in time by utterly lost,
That the hands of the sisters Death and Night softly wash again,
and ever again, this soiled world;
For my enemy is dead—a man divine as myself is dead;
I look not where he lies white-faced and still, in the coffin—
I draw near, and bend down and touch lightly with my lips
the white face in the coffin.

—Walt Whitman

Charlie Carr, *trumpet*

Loving–Kindness — Stephen Paulus, b. 1949

Put away all your hindrances,
let your mind full of love
pervade one quarter of the world,
and so, too, the second quarter,
and so the third,
and so the fourth.
And thus the whole wide world

above,
below,
around and everywhere,
altogether continue to pervade
with love-filled thought
abounding,
sublime,
beyond measure,
free from hatred and ill will.
Continue to pervade with love-filled thought
abounding,
sublime,
beyond measure,
sublime.

—adapted from the *Digha Nikaya*

Dona nobis pacem (Grant us peace) — Giulio Caccini
Arr. James A. Moore

Jesse Grigg, *violin*

BYU Men's Chorus
Rosalind Hall, *conductor*
Nathan Wright, *assistant conductor*
Adam Frederico, Steven Durtschi, *piano*

Sanctus — Agneta Sköld
b. 1947

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Ubi caritas — Ola Gjeilo
b. 1978

Where there is charity and love, God is there.
The love of Christ has gathered us together.
Let us rejoice and be glad in it.
Let us revere and love the living God.
And from a sincere heart, let us love one another.

No di voi no vo fidarmi — George Frideric Handel
1685–1759

No, I don't want to trust you,
Blind love, Cruel beauty!
You lie and flatter Deity too much.

Dôme ĕpais, from *Lakmé* — Léo Delibes
1836–1891

Underneath the dense dome where the white jasmine reunites with the roses,
The flowering bank, laughing, in the fresh morning, calls us together.
Ah! Let us glide with the ever-flowing current in the shimmering waves.
Before we know it, we'll be at the spot where the birds are singing.
Shady dome, white jasmine, is calling us together!
Underneath the shady dome, beneath the white jasmine–ah!
Let's go down together!

—translation by Cara S. Tasher

Palmetto — William Houser
Arr. Marsha Genensky, Susan Hellauer

Jesus, Lover of My Soul — Joseph P. Holbrook
Arr. Jean Applonie

BYU Women's Chorus
Jean Applonie, *conductor*
Monica Hymas, *graduate assistant*
Aurelia Andrews, *piano*

Seven from Sullivan — Sir Arthur S. Sullivan
Arr. Carl Hammer

Dance a Cachuca, from *The Gondoliers*
Climbing Over Rocky Mountain, from *The Pirates of Penzance*
With Cat-Like Tread, from *The Pirates of Penzance*
Here's a Howdy-do! from *The Mikado*
The Nightmare Song, from *Iolanthe*
Then One of Us Will Be a Queen, from *The Gondoliers*
When the Foeman Bares His Steel, from *The Pirates of Penzance*

Men's Chorus and Women's Chorus

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Men's Chorus

Rosalind Hall, *conductor*

Tenor I
Allen Adams
Joseph Anderson
Daniel Anderson
Joseph Bailey
Derek Blad
Jordan Booth
Cameron Bridston
Griffin Brown
Justin Call
Derek Clement
Austin Cope
Joshua Cox
Ricki Gallacher*
Aaron Gerber
Jesse Grigg
Benjamin Groves
Benjamin Hatch*
Matthew Hemby
Eric Hopper
Matthew Hulet
Andy Hulet
Brent Hulet
John Jeppson
Chieh-Ting Lin*
Barret Lybbert
Bryan Martin
Tobias McHardy
Todd McNeill
Dovy Paukstys
Bryan Paul
Taylor Ralston
Carlton Reininger
Keaton Robertson
Clinton Rollins
Neal Rummler
Kyle Shaw
Sam Sonntag
Leland Spindler
Patrick Turley
Clinton Wadley*
Dallin West
Sze Yin Wong

Tenor II
Preston Arnold
Daniel Benson
Jeremy Borgia
Paul Brems
Alex Bush
Spencer Calvert
Cory Christensen
Landon Christensen
Cy Credille
Philip Crepeau
Logan Decker
Adam Decker
Stephen Dugdale
Steven Farrell
Joseph Farrell
Kody Fitzgerald
John Goodman
Jarom Gropp
Kai Hansen
Charles Harris
Jordan Hull
Spencer Kelly
John Krebs
Tyler Mickelson
Erik Mikkelsen
Jordan Millard
Austin Millet
Phillip Nako*
Taylor Nordquist
Nathan Oaks
Anthony Oliver
Michael Olsen
Kevin Perkins
McKay Perkins
Cameron Poulter
Jake Price*
Colton Ragsdale
Tyler Randall
Austin Sisneros
Jaron Smith
Jared Sybrowsky
Alex Thompson
Matthew Van Orden
Kevin Watson
Joseph Weatherford
Jeff Weeks
Adam White
Jacob Wilkes
Evan Williams

Baritone
Jacob Adamson
Ryan Baxter
Isaac Bourgeois
Ryan Boyce
Mark Burtenshaw
Nathan Casper
Ross Coughanour
Robert Crapo
John Ericson
Brian Fromm
Kevin Geddes
Austin Gillespie
Joel Griffin
Nathan Harris
Andrew Hays
Parker Heiner
Randall Hulet
Preston Jenkins
Eric Johnson
Charles Krebs
Nathan Kunz
Jeffrey Larsen
Jordan Malouf
Daniel Manjarrez
Scott Maxwell
Robert McClellan
Paul McGrew
Christopher Morgan
Andrew Muhlestein
Shaun Nelson
Daniel Newbold
Christopher Ortega
Brad Packer
Erick Pence
Cody Phillips
Joshua Pluim
Brandon Randall
Jason Richey
Bryce Romney
Daniel Sharp
Jeff Shirts
Corbin Sterling
Stephen Taylor
Joshua Timothy
Daniel Woodbury
Dustin Youngberg

Bass
Jordan Barber
Matthew Blakely
Jordan Bobo
Daniel Booher
Joshua Brogan
Derek Buttars
Taylor Call
Benjamin Campbell
Brian Carey
Alex Carroll
Harrison Collier
Eric Cook
James Dilts
Jonathon Evans
Kevin Firl
Andrew Ford*
Adam Frederico
Greg Fuller
David Garrett
David Germann
Hiram Golze
Evan Grady
Alexander Grasley
Tristan Jensen
Daniel Johanson
Benjamin Lambson
John Leavitt
Austin Lund
Daniel McIntosh
James Meldrum
Taylor Moss
Kyle Nelson
Jace Norton
Nicholas Ortega
Coulsen Phillips
Cameron Pluim
Kevin Reece
Craig Roddin
Zachary Rothey
Paul Schmidt
Jacob Schwab
Adam Staples
Jared Weed
Daniel Weidman
Nathan Wiley
Jordan Winters

*officer

Women's Chorus

Jean Applonie, *conductor*

Soprano I
Rachael Andersen
Trisha Allred*
Brooke Bagley
Rachael Bashaw
Rachel Brown
Diondra Darcey*
Emilie Gardner*
Lexie Halgren
Claire Haynie
Kim Holm
Allissa Huffaker
Sarah Kellar
Kylie Kofoed
Annelies Lang
Katy Marlette
Amber Martin
Jenny McKay
Meriah Moffat*
Lindsay Nash
Sara Parkinson
Laura Phipps
Lisa Rowley
Jeannine Skinner
Camille Smith
Larisa Spurlock
Rachel Spencer
Kristen Todd
Ann vomLehn
Camilla Whitney

Soprano II
Robyn Abrahamson
Christy Allen
Tracy Allen
Jessica Arnold
Nalani Artinger
Caitlin Bagley
Caitlin Beer
Marianne Bement
Annelise Bennion
Carli Betteridge
Rylee Carling
Melinda Cummings
Kiersten Favero
Katherine Gee
Gentri Glaittli
Lisa Hansen*
Laurie Hite
Hannah Horspool
Ashley Johnston
Kaylie King
Kerri Lawlor
Noel Lindes
Rachel Lindsey
AnnaLee McClain
Katie McGregor
Josalyn Mecham
Meilina Moore
Jenna Morgan*
Ryceejo Nordstrom
Elena Oliver
Tara Owens
Christiana Pinborough
Laura Potter
Jayne Preciado
Julie Rasmussen
Amanda Seeley
Rachel Sonderegger
Kristen Stoddard
Jade Thrasher*
Kayla Trost
Laura Turner
Lindsey Watts
Heather Wilcox
Hayley Wright

Alto I
Morgan Alston
Kathryn Anderson
Teri Ann Bennett
Ceri Benson
Lindsey Blaser
Brianna Bott*
Erika Brown
Alise Burns
Mallory Carling
Lisa Christensen
Kylie Cox*
Brigitte-Anne Dean
Brittany Fisher
Grace Fuller
Giselle Gimenez
Heather Hamilton
Hilary Heideman
Han-Nah Jang
Lauren Johns
Chelsea Johnson
Candace Judd
Andrea Kinghorn
PoTim Kwun
Maren Marcy
Laura Mauss
Holliann McDougal
Quincey McGuire
Christine Messick
Kalidawn Nickle
Amanda Nordhagen
Laura Nordstrom
Mikelle Norton*
Melinda Pace
Cheryl Quist
Bethany Richards
Heidi Robinson
Samantha Robinson
Neisah Satterfield
Jenica Sedgwick
Meagan Shumway
Rebecca Walther
Marguerite Ward*
Elisabeth Weagel
Carolyn Weed
Richelle Wilson
Elisabeth Zuniga

Alto II
Aimoku Higa*
Cebre Allen
Rebecca Allen
Mary Allred
Halie Augustus
Andrea Bateman
Melissa Borland
Megan Butler
Mackenzie Chiles
Celia Christensen
Hailee Christensen
Ana–Lisa Clark*
Sarah Cross
Emily Culp
Ashley Day
Jessica Daye
Rachel Dilts
Brittany Eads
Amberlee Hansen
Brittany Hobbs
Jennifer Hurst
Katherine Johnson
Michelle Johnson
Collette Joost
Kaylee Kimzey
Andrea Larsen
Elise Leavitt
Sarah Lecheminant
Taylor Lockwood
Lianna Manibog
Lara Mann*
Kindal McGill
Danielle Messina
Sarah Messina
Haley Palfreyman
Natalie Paukstys
Tessa Peterson
Christy Ripa
Breanne Roper
Arianne Sam
Natalie Savage
Josephine Scere
Katie Shaw
Kendra Sherman
Alicia Shumway
Rebekah Simpson
Sabrina Smith
Zhenya Tyltina
Anna Wagner
Natasha Watts
Lindsay Weaver
Brooke Wilson
Melinda Woomer

*officer

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kara Chandler
Horn

in Graduate Recital

Student of Laurence Lowe

Assisted by
Randy Peck, *piano*
Emily Orton, *violin*
Noelle Rader, *viola*
Blake Allen, *viola*
Stacy Steinhorst, *viola*
Christian Smith, *cello*

Required for the Master of Music Degree
with an Emphasis in Performance

5:30 p.m.
6 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Quintet K. 407 for Horn, Violin, Two Violas, and Cello — Wolfgang Amadeus Mozart 1756–1791

Sonata No. 1 for Horn and Piano, Mov. III — Laurence Lowe

Intermission

Espana, from "Four Improvisations from Travelling Impressions" — Vitaly Buyanovsky 1928–1993

Sonata for Horn and Piano — Halsey Stevens 1908–1989

This musical event is the sixth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jessie Fullmer
Oboe

in Junior Recital

Student of Geralyn Giovannetti

Assisted by

Jackie Bodily, *piano*
Amber Packard, *flute*
Hannah Bates, *clarinet*
Zach Van Houten, *horn*
Liz Kuhn, *bassoon*

Reqired for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
7 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto in F, BWV 1053 — JS Bach, 1685–1750
- Allegro
- Sicilliano
- Allegro

Trois Pieces Breves — Jacques Ibert, 1890–1962
- Allegro
- Andante
- Assez lent—Alllegro scherazndo—Vivo

INTERMISSION

Six Metamorphoses after Ovid, Op. 49 — Benjamin Britten, 1913–1976
- Pan
- Phaeton
- Niobe
- Bacchus
- Narcissus
- Arethusa

Capriccio for Oboe and Piano — Amilcare Ponchielli, 1834–1886

This musical event is the twenty-fourth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Joseph Nibley
Trumpet

in Senior Recital

Student of David Brown

Assisted by

Diane Carter, *piano*
Katherine Nibley, *bassoon*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
7 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Intrada pour trompette en Ut et piano, H. 193 — Arthur Honneger 1892–1955

Légende (1906) — Georges Enesco 1881–1955

Double Concerto pour Trompette, Basson et orchestre à cordes (2007) — Mathieu Lussier b. 1973

- Récit, libre–Allegro Moderato
- Calme, un peu allant
- Cadence, libre–Assez Allant–Cadence, libre–Come Prima–Récit, libre

Intermission

Concerto in E-flat, Hob. VII e, 1 — Franz Joseph Haydn 1732–1809

- Allegro
- Andante
- Allegro

This musical event is the twenty-third performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Dane Holmes
Bass

in Senior Recital
Student of Darrell Babbidge

Assisted by
Chris Koelzer, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
10 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

German

Ombra mai fù, from *Xerxes* — George Frideric Handel
Recitative and aria — 1685–1759

Turn Not O Queen Thy face Away, from *Esther*

Nur wer die Sehnsucht kennt — Pyotr Il'yich Tchaikovsky
Words by Johann Wolfgang von Goethe
1840–1893

Die Lotus Blume — Robert Schumann
1810–1856

Wohin — Franz Schubert
1797–1828

Auch kleine Dinge — Hugo Wolf
1860–1903

French

Romance — Claude Debussy
1862–1918

La-bas vers l'eglise — Maurice Ravel
1875–1937

Ici-bas — Gabriel Fauré
1845–1924

English

Captain Stratton's Fancy	Peter Warlock 1894–1930
Bright Is the Ring of Words	Vaughan Williams 1872–1958
Silent Noon	

Extras

Il Lacerato Spirito, from *Simon Boccanegra*	Giuseppe Verdi 1813–1901
In diesen heil'gen Hallen, from *Die Zauberflöte*	Wolfgang Amadeus Mozart 1756–1791
More Holiness Give Me	Arr. by Ronald Staheli b. 1947
Zueignung	Richard Strauss 1864–1949

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

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visit http://byuarts.com

This musical event is the thirty-fifth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Jazz Ensemble

Mark Ammons, *director*

7:30 p.m.
12 November 2009
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM TO BE SELECTED FROM THE FOLLOWING:

Ain't Nothin' Nu	Thad Jones Arr. John Fedchock
Dancing Men	John LaBarbera
Attack of the Killer Tomatoes	John DeBello Arr. Gordon Goodwin
Blues and the Abscessed Tooth	Matt Catingub
Waltz of the Mushroom Hunters	Greg Hopkins
Theme from *Sesame Street*	Arr. Denis Diblasio
Killer Joe	Benny Golson Arr. Javier Arau
Fly Me to the Moon	Bart Howard Arr. Sammy Nestico
Malaguena	Bill Holman
Sugar	Bob Florence
One Note Samba	Antonio Carlos Jobim Arr. Mike Tomaro

All the Things You Are	Jerome Kern Arr. Gerry Mulligan
Night in Tunisia	Dizzy Gillespie
Begin the Beguine	Arr. Gary Madsen
American Gothic	Bob Berg Arr. Mike Crotty
Dindi	Antonio Carlos Jobim Arr. Rob McConnell
A Flower Is a Lovesome Thing	Billy Strayhorn Arr. Mike Tomaro
Cottontail	Duke Ellington
Mueva Los Huesos	Gordon Goodwin
Strike Up the Band	George Gershwin Arr. Sammy Nestico

And others. . .

Jazz Ensemble

Mark Ammons, *director*

SAXOPHONE

Jory Woodis, *lead alto*
Sky Murray, *alto*
Joshua Birch, *lead tenor*
Keve Bybee, *tenor*
Kyle Miller, *baritone*

TRUMPET

Skylar Steel, *lead*
Beth Sawyer
Daniel Brown
Mark Lahtinen
Nicholas Wasley

TROMBONE

Alex Crandall, *lead*
Steven Markham
Doug Woodbury
Jacob Blood, *bass*

RHYTHM

Randy Hulme, *piano*
Trevor Watson, *bass*
Jay Tibbitts, *drums*

This musical event is the thirty-fourth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Danielle Kjar Priest
Flute

in Graduate Recital

Student of April Clayton

Assisted by
Rachel Brough, *oboe*
Jenne Murphy, *percussion*
Diane Bastian, *piano*

Required for the Master of Music Degree
with an Emphasis in Performance

2:00 p.m.
14 November 2009
Museum of Art
Harris Fine Arts Center

PROGRAM

Fantasie Brillante sur Carmen — François Borne
1861–1929

Duet No. IV in F Minor — Wilhelm Friedemann Bach
1812–1877

Rachel Brough, oboe

INTERMISSION

Sonata Latino — Mike Mower
b. 1958

Jenne Murphy, percussion

Chant de Linos — André Jolivet
1905-1974

This musical event is the thirty-sixth performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Bonnie Frazier
Violin

in Senior Recital

Student of Monte Belknap and Barbara Williams

Assisted by
Jayne Galloway, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

3:30 p.m.
14 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata No. 4 — George Frideric Handel, 1685–1769
- Allegro

Sonata No. 2 — Eugene Ysaÿe, 1858–1931
- Obsession
- Malinconia
- Danse Des Ombres
- Les Furies

Intermission

Concerto in D Major, op. 77 — Johannes Brahms, 1833-1897
- Allegro non troppo
- Adagio
- Allegro giocoso, ma non troppo vivace - Poco più presto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Trombone Choir

Todd Jacobs
Lyman McBride
Kevin Stephenson
Curtis Biggs
Alex Steed
Jacob Mecham
Donovan Wilbur
Robby Lund
Michael Thornton
Melissa Gardner, *bass*
Austin Bushman, *bass*
Preston Judd, *bass*

7:30 p.m.
14 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Achieved is the Glorious Work, from *The Creation*	Franz Joseph Haydn 1732–1809 Arr. Donald Miller
Three Western Themes for Trombone Choir	Donovan Wilbur
Little Fugue in G Minor	Johann Sebastian Bach 1685–1750 Arr. Ron Barron
Stardust	Hoagy Carmichael Arr. Robert Hughes
Catacombs, from *Pines of Rome*	Ottorino Respighi 1879–1936 Arr. Dan Barrett
Adagio, from Symphony No. 7	Anton Bruckner Arr. Jay Friedman

This musical event is the forty–seventh performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Concert Choir

Rosalind Hall, *conductor*

BYU Singers

Ronald Staheli, *conductor*

Sponsored by
Spark Restaurant Lounge

7:30 p.m.
13–14 November 2009
de Jong Concert Hall
Harris Fine Arts Center

An English Hymn and Anthem

Jerusalem — Charles Hubert Hastings Parry
1848–1918

And did those feet in ancient time
Walk upon England's mountains green?
And was the Holy Lamb of God
On England's pleasant pastures seen?
And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark Satanic mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds unfold!
Bring me my Chariot of Fire!
I will not cease from mental fight;
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant land.

—William Blake

Lux aeterna — Sir Edward Elgar
1857–1934

Eternal light shine upon us, O Lord,
in the company of Thy saints forever and ever.

Three English Renaissance Motets

Dum transisset Sabbatum (I) — John Taverner
c. 1495–1545

When the Sabbath was over
Mary Magdalene and Mary the mother of James
and Salome prepared spices
to go and anoint Jesus. Alleluia.

And at dawn on the first day of the week
they came to the tomb just as the sun was rising. Alleluia.

O Lord, Give Thy Holy Sp'rit

Thomas Tallis
c. 1505–1585

O Lord, give thy Holy Sp'rit into our hearts,
and lighten our understanding,
that we may dwell in the fear of thy name,
all the days of our life.

That we may know Thee, the only true God,
and Jesus Christ, whom Thou hast sent.

Alleluia! Cognoverunt discipuli

William Byrd
1543–1623

The disciples better knew the Lord Jesus
in the breaking of the bread. Alleluia.

My flesh truly is nourishment and my blood drink:
whosoever eats of my flesh and drinks of my, blood
lives in me and I in him. Alleluia.

Magnificat

Gerald Raphael Finzi
1901–1956

My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Savior.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call me blessed.
My soul doth magnify the Lord
For he that is mighty hath magnified me,
And Holy is his name.
And his mercy is on them that fear him throughout all generations.
He hath shewed his strength with his arm;
He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat
And hath exalted the humble and meek.
He hath filled the hungry with good things
And the rich he hath sent empty away.
He, remembering his mercy, hath holpen his servant Israel
As he promised to our forefathers Abraham, and his seed forever.
Amen.

Purcell at the Theatre Henry Purcell
1659–1695

Around We Pace, from *The Tempest*
Hush, No More, Be Silent, from *The Fairy Queen*
See We Assemble, from *King Arthur*
With Drooping Wings, from *Dido and Aeneas*

Sir Edward Dreams

My Love Dwelt in a Northern Land Sir Edward Elgar

My love dwelt in a Northern land,
A dim tower in a forest green
Was his, and far away the sand
And gray wash of the waves were seen
The woven forest boughs between;

And through the Northern summer night
The sunset slowly died away,
And herds of strange deer, silver white
Came gleaming through the forest gray,
And fled like ghosts before the day.

And oft that month, we watch'd the moon
Wax great and white o'er wood and lawn,
And wane, with waning of the June,
Till, like a brand for battle drawn,
She fell, and flamed in a wild dawn.

I know not if the forest green
Still girdles 'round that castle gray,
I know not if the boughs between
The white deer vanish ere the day.
The grass above my love is green,
His heart is colder than the clay.

—Andrew Lang

Where Corals Lie

The deeps have music soft and low
When winds awake the airy spray,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep and moon is high,
The music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the land where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky.
Yet leave me, leave me, let me go
And see the land where corals lie.

—Richard Garnett

Spanish Serenade

Stars of the summer night!
Far in yon azure deeps,
Hide, hide your golden light,
She sleeps, my lady sleeps!

Moon of the summer night!
Far down yon western steeps,
Sink, sink in silver light!
She sleeps, my lady sleeps!

Wind of the summer night!
Where yonder woodbine creeps,
Fold, fold thy pinions light!
She sleeps, my lady sleeps!

Dreams of the summer night,
Tell her, her lover keeps
Watch! While in slumbers light
She sleeps, my lady sleeps!

—Henry Wadsworth Longfellow

Annalise Belnap, Misha Jenkins, *violin*

Each Side of *An Atlantic Bridge* Arr. Mack Wilberg

Some Folks Do

As I Walked through London City

An English Anthem and Hymn

I Sat Down under His Shadow Edward Cuthbert Bairstow
1874–1946

I sat down under His shadow with great delight,
And His fruit was sweet to my taste.
He brought me to the banqueting house,
And His banner over me was love.

—Song of Solomon 2: 3-4

All Praise to Thee, My God, This Night Thomas Tallis
Arr. John Longhurst

All praise to Thee, my God, this night,
For all the blessings of the light;
Keep me, O keep me, King of Kings,
Beneath Thine own almighty wings.

Forgive me, Lord, for Thy dear Son,
The ill that I this day have done,
That with the world, myself, and Thee,
I, ere I sleep, at peace may be.

O may my soul on Thee repose,
And with sweet sleep mine eye-lids close;
Sleep that shall me more vigorous make
To serve my God when I awake.

—Thomas Ken

Concert Choir

Rosalind Hall, *conductor*
Isaac Calvert, *assistant conductor*
Camille Balleza, Heather Faerber, *accompanists*

Soprano
Elisa Bement
Mary Castleton
Chalise Watson
Natalie De Jesús
Camille Finlinson
Berit Green
Marielle Guynn
Michelle Hansen#
Andrea Hoefferle
Kelsey Howell
Sarah Hunsaker
Sarah Huggard
Jessica Jardine
Misha Jenkins
Allison Keith
Kate Lindsay
Cheri Mathieu
Sarah Simpson
Elizabeth Tait
Britain Young

Alto
Amanda Bailey
Camille Balleza
Katelyn Barfuss
Annalise Belnap
Michelle Biggs °
Holly Bliss
Traci Brown
Amy Colvin
Heather Faerber
Shannyn Illingworth
Leni Kershinski
Laurel Luke
Veronica Moore
Jenna Miller
Jessica Ranck
Carolyn Rees
Jennifer Riding
Kathryn Robinson
Sarah Rowley
Amy Scoville
Candace Shields
Charlotte Smith
Jenica Soelberg
Arielle Strickland
Sally Workman
Bethany Zenk

Tenor
Chris Buttars
Stephen Cluff
Alex Delgado
Will Evans*
Joseph Fairbank
Kurt Gee
Dalan Guthrie
Aaron Harrison
Nicholas Herrick
Boyd Johnson
Jubal Joslyn
Daniel Maxwell
Isaac Miller
Ryan Nelson
Chad Nielsen
Jared Pence
Ryan Ruger
Nicholas Sherwood
Steven Summers
Kenny Wiser
Rob Zimmerman

Bass
Adam Arnesen
Issac Calvert
Steven Carroll
Nathan Chelius
Jacob Colvin
Brian Dodge
Chris Downard#
Brandon Dyck
Jesse Ellsworth
Jonathan Evans °
Matthew Fletcher
Eric Fonnesbeck
Danny Gray
Erik Heathcote
Chase Hilton
David Hilton
Nathan Law
Steven Nay
Andrew Newmayer
Ephraim Olson
Austin Papritz
Joseph Peeples
Erik Petersen
Samuel Robinson
Bronson Terry
Bradley Turner**
Alexander Vincent
Greg Von Forell
Michael Von Forell
Riley Worthen
Taka Yanagita

BYU Singers

Ronald Staheli, *conductor*
Scott Moore, Matt Nielsen, *assistant conductors*
Monica Hymas, Heidi Astle, *accompanists*

Soprano
Karen Baron
Aubrey Brinkerhoff
Marsali Crowther
Lacy Elbert
Jessica Laitinen
Alyce Oblad
Stephanie Thomas+
Emily Workman •

Alto
Heidi Astle
Heather Barton
Michelle Broadbent °
Jennifer Goodman
Danielle Hale
Monica Hymas
Danielle Macfarlane
Erin McCaughin
Melanie Merrill
Karen Moyes
April O'Berry
Heather Perkins
Emily Savage**

Tenor
Logan Bradford
Joel Crane
Evan Crockett
Christian Hansen
Darin Johnston
Jonathan Litster
Jacob Meldrum#
Evan Moss •
Christopher Udall

Bass
Devin Anderton*
Bryton Beesley
Kevin Brinkerhoff
James Cragun
Steve Durtschi
Scott Moore
Matt Nielsen
Brendan Owens
Jeffrey Savage
Brian Smith
Kevin Smith
Andrew Walker
BJ Zeyer °

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\# Secretary
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Caroline Maxwell
Viola

in Senior Recital

Student of Claudine Bigelow

Assisted by
Chris Koelzer, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
18 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Morpheus for Viola and Piano — Rebecca Clarke, 1886-1979

Suite IV in E-flat Major, BWV 1010 — Johann Sebastian Bach, 1685-1750

- Prélude
- Allemande
- Courante
- Sarabande
- Bourrée I
- Bourrée II
- Gigue

Concerto for Viola and Orchestra — William Walton, 1902-1983

- Andante comodo
- Vivo, con molto preciso
- Allero moderato

This musical event is the twenty-fifth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Emily Cloward
Organ

in Junior Recital

Student of Douglas E. Bush

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
18 November 2009
Provo Central Stake Center

PROGRAM

Suite du Second Ton Prélude Tierce en Taille Duo Basse de Trompette Trio de Flútes Dialogue Petit Plein Jeu	Jean Adam Guilain c. 1690–c. 1739
Prelude and Fugue in G Major, BWV 541	Johann Sebastian Bach 1685–1750
Auf meinen lieben Gott	Johann Nicolaus Hanff 1665–1711
Sonate II (1937) Lebhaft Ruhig bewegt Fuge, mäßig bewegt, heiter.	Paul Hindemith 1895–1963
Gigue in G, KV574 ("Leipzig Fugue")	Wolfgang Amadeus Mozart 1756–1791
Jesu, meine Freude, op. 67, no. 21	Max Reger 1873–1916
Sonata No. 7, op. 89 Entrée, Tempo di Marcia, maestoso	Alexandre Guilmant 1837-1911

This musical event is the fortieth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Philharmonic

Kory Katseanes, *conductor*

with guest conductor,

Dr. Alex Jiménez

and guest ensemble,

BYU Panoramic Steel

Ron Brough, *director*

7:30 p.m.
19 November 2009
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Rainorama — Aldwyn Roberts (Lord Kitchener), 1922–2000, Arr. Gary Gibson

BYU Panoramic Steel

Dance of the Seven Veils, from *Salomé* — Richard Strauss, 1864–1949

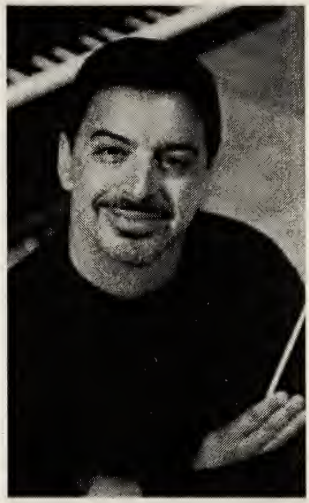
INTERMISSION

Symphony No. 5 in E Minor, op. 64 — Pyotr Il'yich Tchaikovsky, 1840–1893

- Andante—Allegro con anima
- Adante cantabile, con alcuna licenza
- Valse—Allegro moderato
- Andante maestoso—Allegro vivace

Dr. Alex Jiménez, *guest conductor*

Dr. Alex Jiménez



Alexander Jiménez, associate professor of conducting, serves as director of orchestras and coordinator of strings at the College of Music at Florida State University. Dr. Jiménez is music director of both the University Symphony Orchestra and the University Philharmonia, and he oversees the graduate program in orchestral conducting.

Dr. Jiménez is widely sought as a clinician, adjudicator, and guest conductor throughout the U.S. and in Europe. He has conducted honor orchestras throughout the U.S., including the MENC All-Eastern Orchestra, as well as all-state orchestras in Florida, Kentucky, Wyoming, and Maryland. He has served as a juror with such prestigious events as Festival Disney and the European Music Festival for Young People in Neerpelt, Belgium.

Under his direction, the Florida State University orchestras have solidified their position as one of the premier orchestral training programs in the U.S. In 2006 the University Symphony Orchestra (USO) was featured in the PBS special, *Peanuts Gallery*, which was broadcast throughout the U.S. and earned Best Performance of 2007 by the National Educational Television Association. The USO may be heard on the Koch and Naxos labels. The University Philharmonia has performed on tour and was invited to perform at the MENC Southern Division Conference in 2007. Both orchestras under Dr. Jiménez have collaborated with artists and composers of international acclaim, including John Harbison, Michael Torke, Jeff Beal, Christopher Theofanidis, Lynn Harrell, Christopher O'Riley, Jeffrey Biegel, and NEXUS.

A charter member since 2002, Dr. Jiménez serves as president-elect of the College Orchestra Directors Association. In 2006 he hosted the first CODA National Conference at FSU. Dr. Jiménez holds memberships in MENC, the Florida Orchestra Association, and the Conductors Guild.

Dr. Jiménez has earned degrees from Baylor University and Florida State University. His principal conducting teachers were Michael Haithcock and Phillip Spurgeon. Additional studies included work with the late Anton Guadagno, Larry Rachlef, and Christopher Wilkins. Dr. Jiménez has been the music director of the Tallahassee Youth Orchestras since 2000. During his tenure, the TYO has seen unprecedented growth and has become one of the leading youth orchestras in the southeast.

Aldwyn Roberts (Lord Kitchener): Rainorama

Lord Kitchener ("Kitch"), was born 18 April 1922, as Aldwyn Roberts, on the island nation of Trinidad and Tobago. He started composing calypsoes at the tender age of ten. In 1938 "Kitch" won first prize in a calypso competition organized by the Arima Borough Council, a title he held until 1942. He lived in England for many years and performed regularly in clubs. He returned to Trinidad in the early 1970s and began performing and composing for steel pan, his compositions winning many Panorama titles such as *Jericho*. After his death in 2000, right before Carnival season was to begin, the entire nation of Trinidad and the artists he had inspired paid tribute to him.

Panoramic Steel was organized in 1986 and has performed throughout the United States. Their instruments were built by Ellie Mannette who has received a National Endowment of the Arts award from President Bill Clinton and whose instruments are on display at the Smithsonian Institute in Washington, D.C.

Gary Gibson, a free-lance percussionist from Seattle, wrote this arrangement for the Symphony and Steel composition contest sponsored by the University of the West Indies and the Music Literacy Trust in Trinidad. This arrangement won first place and this is the first performance of this piece in the U.S.

—Ron Brough

Richard Strauss: Dance of the Seven Veils, from *Salomé*

Strauss was drawn to dramas of contrast. His operas, which he turned out every two to three years, fifteen altogether over a span of forty-some years, invariably depicted the clash of opposing forces—right against wrong, love against hate, loss against fulfillment, tragedy against comedy, and the individual against the collective. None captured these contests more successfully than *Salomé*. Originally drawn to Oscar Wilde's theatrical adaption because of its extreme emotional contrasts, Strauss found it a perfect vehicle for his compositional creativity. He adapted the text himself directly, without librettist, into the tale of Salomé's unrequited love for Jochanaan (John the Baptist), Herod's absorption with Salomé, and the juxtaposition of two cultures, Jews and Romans, played out in a land of perpetual discontent. The polarizing dissimilarities made for a perfect operatic environment, and Strauss made the most of it. He filled the orchestra pit with an orchestra of gigantic proportions. This was the 64-color box of crayons. To triple and up to quintuple wind sections (even calling for a heckelphone, the bass oboe), he adds six horns, four trumpets, four trombones, tuba, two harps, keyboards, strings, and a smorgasbord of percussion in order to create the sound environment necessary to spin this exotic and morbid tale. Strauss was accustomed to censure, as were all those who created new art in those days. At first banned in Austria and England, the wild success of *Salomé* in Germany gradually spread worldwide, though not allowed in Vienna until 1918. It was a financial tsunami, and the royalties made Strauss a fortune. He would refer to his beloved alpine chalet in Bavaria, where he ultimately sequestered him-

self to ride out World War II, as the house that *Salomé* built. The emotional vortex of the opera is the Dance of the Seven Veils. Middle Eastern inflections in oboe and flute give way to Strauss's signature romanticism, but all such sensibility is eventually abandoned as Salomé's dervish madness overpowers sanity and restraint. This stand-alone excerpt has become a concert staple since the opera's premiere in 1905.

Pyotr Il'yich Tchaikovsky: Symphony No. 5

Though Tchaikovsky's reputation among critics seems to rise and fall, among audiences he is locked into a position among the most revered. His success is also amazingly broad in all genres—symphonies, tone poems, ballets, concertos, instrumental and vocal works, opera, and chamber music. His personal life was entirely another matter and could hardly be more opposite. Musically, he could almost never miss; personally, he could rarely succeed. Nonetheless, he was widely traveled and known in Europe and well respected by musicians such as Mahler, who was eager to premiere any new work he could provide. His fame took him to America in 1891 where the 4th and 5th symphonies had already been played, along with *Nutcracker* and the Piano Concerto No. 1. Without question what critics, composers, and audiences agree on is that Tchaikovsky's gift for melody is unsurpassed. No other composer can boast as many searingly beautiful combinations of notes. Melody pours out of him in such abundance that criticism of his formal and developmental weakness falls more or less by the wayside. And not only melody but counter-melody—the accompanying of one melody by a symbiotic second or third simultaneous melody. This extraordinary gift is the rightful object of Tchaikovsky adoration. The piano concerto, the violin concerto, the Rococo Variations, *Francesca da Rimini*, *Romeo and Juliet*, *Swan Lake*, *Cinderella*, the Pathetique . . . , the list goes on and on. The only thing that Tchaikovsky ran out of was time.

The six symphonies of Tchaikovsky are customarily separated into halves, with the first three given less importance and fewer performances and the last three generally regarded as among the most important, and certainly most popular, in the literature. The fifth, bookended by the exuberant fourth and the tragic sixth, is the longest, and despite its length, perhaps his most cohesive symphony. Bound together by the same theme, somber and searching in the first movement, fleetingly quoted in second and third, but heroically and triumphantly recast in the finale, the symphony benefits from a T. S. Eliot symmetry where its ending is its beginning. But the journey between is significant. The weight of the first movement is matched by the arching beauty of the second. This is the movement for which aficionados, and horn players, wait. The third movement is less scherzo than minuet and trio, except that the minuet is replaced by the newer popular dance in triple meter—the waltz. The finale starts innocently but soon turns into a pounding whirlwind and finishes with a sense of victory that frankly eluded Tchaikovsky in real life. Undoubtedly there is some sort of programmatic process at work in the symphony, but the composer would never reveal his intent. Whatever its hidden meanings, it is a spectacular orchestral achievement. Written in just four months in 1888, the composer himself conducted the premiere.

—Kory Katseanes

BYU Philharmonic

Kory Katseanes, *conductor*

Violin I
Cari Sue Green*
Ashley Kunz
Julie Beistline
Bonnie Frazier
Aubrey Smith
Emily Orton
Mary Julia Wilson
Allison Smith
Stephanie Nielsen
Melissa Combe
Jessica Ostler
Kaitlin Rackham
Megan Schramm
Jessica Jenson
Jared Starr
Sharlee Olson
Lauren Moffitt
Brittany Williams

Violin II
Sini-Tuulia Sohanen*
Sarita Red Thunder
Rachel Ostler
Mindy Palmer
Caitlin MacKay
Briana Nielson
Josie Nelson
Elyse Hudson
Emily Bean
Haylie Howard
Annie Sandholtz
Mariel Contreras
Mayu Greenhalgh
Melanie Hogg
Tim McClure
McKay Harline
Denise Holbrook
Julianne Dana

Viola
Carrie Maxwell*
Andrew Snow
Brian Clement
Blake Allen
Angela Miller
Noelle Rader
Katie Allphin
Ammon Chung
Melissa Hakes
Allie Bennett
Devan Bartholomew
Courtney Chapman
Sam Powell
Annisija Wallin
Michelle Susong
Emily Chambers

Cello
Seth Castleton*
Stacy Steinhorst
Natachia Li
Joseph Woodward
Ashley Fillmore
Robert Willes
Quinn Boyack
Rachel Clawson
Jordan Nichols
Alexis Thompson
Marilyn McCall
Jacobie Harper
Dallin Peacock
Tom Powell

Bass
Kevin Swan*
Chad Bacon
Aaron McMurray
Darren Cueva
Colin Hatch
Matt Green
Kelli Tree

Harp
Marielle Smith
Jenna Harris

Celeste
Chris Koelzer

Flute
Danielle Priest
Katherine English
Rachel Woodfield

Piccolo
Amber Packard

Oboe
Jessie Fullmer*
Kirsten Madsen

English Horn
Natasha Wallin*

Clarinet
Daniel Bailey
Hannah Bates
Abby Clough
Justin Laukat
Dane Skabeland

Bass Clarinet
Russell Balli

Bassoon
Katie Nibley*
Jessi Judd*
Tairsa Brown

Contrabassoon
Jeff Waldrop

Horn
Kenji Hood*
Kara Chandler**
Zach Van Houten
Anna Lenhart
Jared Miles

Trumpet
Joe Nibley
Spencer Wallin
Jamie Teot
Noelle Reid

Trombone
Dustin Grady
Kevin Jenson
Todd Jacobs

Bass Trombone
Preston Judd

Tuba
Brenden McQuay

Percussion
Jenne Murphy*
Gavin Ryan
Nathan Haines
Jennifer Manwaring
Jordan Rose
Matt Slack

* principal
** associate

BYU Panoramic Steel
Ron Brough, *director*

Garrett McDonald
Michael Porter
Roger Brough
Spencer McDonald
Burke Davis
Dave Hernandez
James Stockton
Mike Center
Amy Stout
Cori Murphy
Kyle Wilson
Preston Lewis
Kristi Peterson

Upcoming School of Music Events

Panoramic Steel and Percussion Ensemble with Gamelan Bintang Wahyu
Friday, 20 November, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale now

Celebration of Christmas
BYU Combined Choirs and Philharmonic
Friday, 4 December, 7:30 p.m.
Saturday, 5 December, 3:00 p.m. and 7:30 p.m.
de Jong Concert Hall
$16 ($5 off with BYU or student ID)
On sale now

BYU Chamber Orchestra
BACH: Brandenburg Concerto No. 5
Thursday, 10 December, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale now

BYU Philharmonic
MAHLER: Symphony No. 5
Saturday, 27 February, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale 25 January

Evening of Concertos
Tuesday, 16 March, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale 8 February

To view upcoming events on-line,
visit http://byuarts.com

For information about giving to the School of Music,
visit http://giving.cfac.byu.edu

This musical event is the fifty-first performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brian Clement
Viola

in Senior Recital

Student of Claudine Bigelow

Assisted by
Chris Koelzer, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

4:00 p.m.
20 November 2009
Auditorium
Museum of Art

PROGRAM

Romance for Viola and Piano — Ralph Vaughan Williams, 1872–1958

Sonata in E flat Major op. 120, no. 2 — Johannes Brahms, 1833–1897

- Allegro amabile
- Allegro appassionato
- Andante con moto – Allegro

Der Schwanendreher — Paul Hindemith, 1895–1963

- Zwischen Berg und tiefem Tal
- Nun laube, Lindlein laube – Der Gutzgauch auf dem Zaune
- Variationen: Seid ihr nicht der Schwanendreher

This musical event is the twenty-eighth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Camille Balleza
Piano

in Sophomore Recital

Student of Jeffrey Shumway

Assisted by
Randy Peck, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
20 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

L'isle joyeuse — Claude Debussy, 1862–1918

Nocturne in B Major, op. 9, no. 3
Polonaise in F-Sharp Minor, op. 44
— Fryderyk Franciszek Chopin, 1833-1897

Concerto No. 3 in C Minor, op. 37 — Ludwig van Beethoven, 1770–1827
- Allegro con brio

L'Oiseau de Feu (The Firebird) — Igor Stravinsky, 1882–1971
Arranged by Guido Agosti
- Dance Infernale du Roi Kastchei
- Berceuse
- Finale

This musical event is the thirty-nineth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Noelle Reid
Trumpet

in Junior Recital

Student of David Brown

Assisted by
Jackie Bodily, *piano*
Charlie Carr, *trumpet*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
20 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concert Etude	Boris Ivanovich Anisimov b. 1907
Trumpet Concerto	Aleksandr Arutunian b. 1920

Intermission

Trumpet Tune	Henry Purcell ca. 1659–1695
Variations sur un Theme de Domenico Scarlatti	Marcel Bitsch b. 1921
Concerto in Do Maggiore Allegro Andante Allegro	Antonio Vivaldi 1678–1741

This musical event is the fourty-fifth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Abigail Clough
Clarinet

in Junior Recital

Student of Jaren Hinckley

Assisted by
Marcelo Maldonado, *clarinet*
Tara Hill, *bass clarinet*
Jordan Rose, *percussion*
Maria Dickson, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
20 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Abime des oiseaux, from *Quatuor pour la fin de Temps* — Olivier Messiaen
(Abyss of the birds, from *Quartet for the End of Time*) — 1908–1992

Shtetl Tanzen — Michael Kibbe
b. 1945

Abby Clough, Marcelo Maldonado, Tara Hill

Concerto No. 4 in E-flat Minor for Clarinet and Orchestra — Louis Spohr
Rondo al Espangnol — 1784-1859

Intermission

Deux Pieces pour Clarinette — Paul JeanJean
Andantino — 1874-1928
Scherzo Brillante

Concerto for Clarinet — Artie Shaw
1910-2004

This musical event is the thirty-eighth performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Evening of Percussion

Percussion Ensemble
Ron Brough, *director*

Gamelan Bintang Wahyu
Jeremy Grimshaw, *director*

Panoramic Steel
Ron Brough, *director*

and guest ensemble

BYU Philharmonic
Kory Katseanes, *conductor*

7:30 p.m.
20 November 2009
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Piano Sonata, op. 53, "Waldstein" — Ludwig van Beethoven
Allegro con brio — Arr. by Alan Miller

Promise Music — Clif Walker

Big Country — Bela Fleck
Arr. by Olin Johannessen

Percussion Ensemble
Ron Bough, *director*
Marshall Oelkers, Chris Nelson, Liz Montgomery, Gavin Ryan, Matt Tippetts,
Jenne Murphy, Nathan Haine, TJ Peper, Matt Slack,
Trevor Watson, *electric bass*

Time and Eternity (2009) — Christian Asplund

"Time and Eternity" is a meditation on the nature of time, both in its temporally experienced form, and in the glimpses of an eternal form that music and other transcendent experiences can evoke. The Balinese use multiple calendars with different numbers of days for different purposes. Significant events occur when different calendars converge. This piece uses repeating passages of different lengths that swirl around a common pulse, like the planets orbiting the sun. "Time and Eternity" uses idiomatic and unconventional gamelan techniques and contains fixed as well as formally open and improvised passages. I am indebted to Jeremy Grimshaw for his enormous help in shaping the piece.

Commissioned by the Barlow Endowment for Music Composition
at Brigham Young University.

Hujan Mas (Golden Rain) — Gede Purana

Since its composition in the early 1960s, "Hujan Mas" ("Golden Rain") has become a staple of the repertoire for gamelan gong kebyar, the flashy, virtuosic style of gamelan that emerged near Bali's northern coast in the 1910s and came to dominate the Balinese music scene for the better part of the twentieth century. The piece has an idiosyncratic form. It begins with a series of impulsive statements from the gangsas (bronze xylophones). These melodic flourishes alternately speed ahead then stop suddenly, ultimately arriving at a rising and falling ostinato with a curious odd-meter hiccup at its seam. Suddenly, the entire ensemble enters, with drums and tuned gong-chimes joining the gangsas, noisily

drawing the introductory section to a close. Next, the reyongs, or tuned gong-chimes, take the spotlight with a series of intricate interlocking gestures. Finally, the entire ensemble enters again for the driving melodic loop that serves as the piece's main body. Alternating between interlocking melodies and percussive punctuations, the gangsas and reyong both vie for dominance until the piece's conclusion.

Gamelan Bintang Wahyu

Jeremy Grimshaw, *director*

Gavin Ryan*, Tanielle Alvarez, Britny Clark, Tate Grimshaw, Dave Hernandez, Josie Layton, Elton Luz, Kelsey Raps, Curtis Smith, Eric Sorenson, Amy Takabori, Jenne Murphy*, Mathieu J. Foley**, Jessica Buffington, Alhyaba Encinas, Shannon Haynie, Jordan Layton, Myrna Layton, Brooklyn Poulter, Adisti Regar, Kira Sonntag, Meg Sorenson, Mike Westover

*Assisstant **Manager

Gamelan Bintang Wahyu is an ensemble of musicians, from all across the BYU community, dedicated to learning and performing the traditional and contemporary music of Bali, a small but artistically rich island in the Indonesian peninsula. The ensemble was founded in 2008 by Dr. Jeremy Grimshaw, and performs on instruments hand-crafted by Balinese tuners and carvers in the shop of I Wayan Beratha, Bali's most revered composer and instrument builder. The ensemble accepts a limited number of new members each semester; no prior experience with gamelan is required, though a high level of commitment and effort is. If you are interested in finding out more about gamelan, or would like to observe a rehearsal, please contact Dr. Grimshaw at jeremy.grimshaw@byu.edu.

Flamingo Jump — Traditional
Arr. Ron Brough

Dee Mwa Wee — Andy Narell

Bob Taylor, *fluegelhorn*

Rainorama — Aldwyn Roberts (Lord Kitchener)
Arr. for pan and orchestra by Gary Gibson

Panoramic Steel

Ron Brough, *director*

Garrett McDonald, Michael Porter, Roger Brough, Spencer McDonald, Burke Davis, Dave Hernandez, James Stockton, Mike Center, Amy Stout, Cori Murphy, Kyle Wilson, Preston Lewis, Kristi Peterson

BYU Philharmonic

Kory Katseanes, *conductor*

Violin I
Cari Sue Green*
Ashley Kunz
Julie Beistline
Bonnie Frazier
Aubrey Smith
Emily Orton
Mary Julia Wilson
Allison Smith
Stephanie Nielsen
Melissa Combe
Jessica Ostler
Kaitlin Rackham
Megan Schramm
Jessica Jenson
Jared Starr
Sharlee Olson
Lauren Moffitt
Brittany Williams

Violin II
Sini-Tuulia Sohanen*
Sarita Red Thunder
Rachel Ostler
Mindy Palmer
Caitlin MacKay
Briana Nielson
Josie Nelson
Elyse Hudson
Emily Bean
Haylie Howard
Annie Sandholtz
Mariel Contreras
Mayu Greenhalgh
Melanie Hogg
Tim McClure
McKay Harline
Denise Holbrook
Julianne Dana

Viola
Carrie Maxwell*
Andrew Snow
Brian Clement
Blake Allen
Angela Miller
Noelle Rader
Katie Allphin
Ammon Chung
Melissa Hakes
Allie Bennett
Devan Bartholomew
Courtney Chapman
Sam Powell
Annisija Wallin
Michelle Susong
Emily Chambers

Cello
Seth Castleton*
Stacy Steinhorst
Natachia Li
Joseph Woodward
Ashley Fillmore
Robert Willes
Quinn Boyack
Rachel Clawson
Jordan Nichols
Alexis Thompson
Marilyn McCall
Jacobie Harper
Dallin Peacock
Tom Powell

Bass
Kevin Swan*
Chad Bacon
Aaron McMurray
Darren Cueva
Colin Hatch
Matt Green
Kelli Tree

Harp
Marielle Smith
Jenna Harris

Celeste
Chris Koelzer

Flute
Danielle Priest
Katherine English
Rachel Woodfield

Piccolo
Amber Packard

Oboe
Jessie Fullmer*
Kirsten Madsen

English Horn
Natasha Wallin*

Clarinet
Daniel Bailey
Hannah Bates
Abby Clough
Justin Laukat
Dane Skabeland

Bass Clarinet
Russell Balli

Bassoon
Katie Nibley*
Jessi Judd*
Tairsa Brown

Contrabassoon
Jeff Waldrop

Horn
Kenji Hood*
Kara Chandler**
Zach Van Houten
Anna Lenhart
Jared Miles

Trumpet
Joe Nibley
Spencer Wallin
Jamie Teot
Noelle Reid

Trombone
Dustin Grady
Kevin Jenson
Todd Jacobs

Bass Trombone
Preston Judd

Tuba
Brenden McQuay

Percussion
Jenne Murphy*
Gavin Ryan
Nathan Haines
Jennifer Manwaring
Jordan Rose
Matt Slack

* principal
** associate

This musical event is the fifty-sixth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Miriam Hone
Piano

in Senior Recital

Student of Richard Anderson

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
21 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata No. 27 in E Minor, op. 90 — Ludwig Van Beethoven, 1770–1827

- Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
- Nicht zu geschwind und sehr singbar vorgetragen

Nocturne in A-flat Major, op. 32, no. 2 — Frederyc Franciszek Chopin, 1810–1849

Impromptu No. 1 in A-flat Major, op. 29

Estampes — Claude Debussy, 1862–1918

- Pagodes (Pagodas)
- Soiree dans Grenade (Evening in Grenada)
- Jardins sous la pluie (Gardens in the Rain)

Sonata No. 2 in D Minor, op. 14 — Sergey Prokofiev, 1891–1953

- Allegro, ma non troppo
- Allegro marcato
- Andante
- Vivace

This musical event is the fourty-second performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Courtney D. Chapman
Viola

in Senior Recital

Student of Claudine Bigelow

Assisted by
Adrianne Lewis, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

1:30 p.m.
21 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Suite Hebraique — Ernest Bloch, 1880–1959
- Rapsodie
- Processional
- Affirmation

Passacaglia — Heinrich I. F. von Biber, 1644–1704

Intermission

Trauermusik — Paul Hindemith, 1895–1963

Praeludium and Allegro — Fritz Kreisler, 1875–1962

This musical event is the fifty-seventh performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jessica Ostler
Violin

in Senior Recital

Student of Monte Belknap

Assisted by
Jayne Galloway, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

3:30 p.m.
21 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Violin Sonata in D Major, op. 7, no. 9 — Jean-Marie Leclair 1697–1764

- Adagio molto maestoso
- Allegro
- Sarabanda
- Tambourin

Romance in F Minor, op. 11 — Antonín Dvořák 1841–1904

Intermission

Poeme, op. 25, *Le chant de l'amour triomphant* — Ernest Chausson 1855–1899

Scherzo-Tarantella, op. 16 — Henri Wieniawski 1835–1880

This musical event is the forty-third performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Honors String Chamber Music

Coached by
Monte Belknap
Julie Bevan
Anamae Anderson

7:30 p.m.
21 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata for Flute, Viola and Harp — Claude Debussy, 1862–1918

Pastorale
Interlude
Finale

Jenna Harris, *harp*
Nicole Okeson, *flute*
Noelle Rader, *viola*

Fantasy Sonata for Viola and Harp — Arnold Bax, 1883–1953

Allegro molto

Marielle Smith, *harp*
Andrew Snow, *viola*

Quartet No. 3, op. 18 — Ludwig van Beethoven, 1770–1827

Andante con moto
Presto

String Quartet, op. 56, "Voces Intimae" — Jean Sibelius, 1865–1957

Andante
Vivace

Sini-Tuulia Sohkanen, *violin*
Aubrey Smith, *violin*
Angela Miller, *viola*
Stacy Steinhorst, *cello*

String Quartet in B-flat Major, op. 67 — Johannes Brahms, 1833–1897

Vivace

Cari Sue Green, *violin*
Bonnie Frazier, *violin*
Caroline Margaret Maxwell, *viola*
Seth Castleton, *cello*

This musical event is the fifty-third performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kenji Hood
Horn

in Senior Recital

Student of Laurence Lowe

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:00 p.m.
24 November 2009
Tanner 251
N. Eldon Tanner Building

PROGRAM

Partita for Horn and Piano — Verne Reynolds, b. 1926

- Malinconia
- Caccia
- Aria

Canciones for Horn and Piano — Paul Basler, b. 1963

Sextet — Ludwig Van Beethoven, 1770-1827

- Allegro con brio
- Adagio
- Rondo - Allegro

This musical event is the fiftieth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Christie Sowby
Piano

in Senior Recital

Student of Richard Anderson

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
24 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata K. 333 in B-flat Major — Wolfgang Amadeus Mozart, 1756–1892

- Allegro
- Andante cantabile
- Allegretto grazioso

Op. 118 — Johannes Brahms, 1833–1897

- Intermezzo no. 6
- Ballade no. 3

Estampes L. 100 — Claude Debussy, 1862-1918

- Pagodes (Pagodas)
- La soirée dans Grenade (The Evening in Granada)
- Jardins sous la pluie (Gardens in the Rain)

Two Rumanian Dances, op. 8a — Béla Bartok, 1881-1945

- Allegro vivace
- Poco Allegro

This musical event is the forty-fourth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Holly Hooper
Soprano

in Senior Recital

Student of Diane Reich

Assisted by
Tara Fitzgerald, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
24 November 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Where the Bee Sucks	Thomas Arne 1710–1778
Have You Seen but a While Lily Grow	Unknown
Come Again, Sweet Love	John Dowland 1563–1626
Malinconia, ninfa gentile	Vincenzo Bellini 1801–1835
Vanne, o rosa fortunata	
Per pietá, bell'idol mio	
Der Kuss	Ludwig van Beethoven 1770–1827
Heimliches Lieben	Franz Schubert 1797–1828
Gretchen am Spinnrade	
"Meine Lippen, sie küssen so heiss," from *Giuditta*	Franz Lehar 1870–1948

INTERMISSION

Le Bestiaire — Francis Poulenc, 1899–1963

- La dromadaire
- La chèvre du Thibet
- La sauterelle
- Le dauphin
- L' écrevisse
- La carpe

"Me violà seule...Comme autre fois," from *Les pêcheurs de perles* — Georges Bizet, 1838–1875

Will There Really be a Morning? — Lori Laitman, b. 1955

I'm Nobody

If I

There Is a Green Hill Far Away — Charles Gounod, 1818-1893

O, Divine Redeemer

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

University Strings

University Orchestra

In Partial Fulfillment of the Requirements for the
Graduate Degree in Instrumental Conducting

7:30 p.m.
1 December 2009
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Concerto Grosso, op. 6, no. 12 — George Frideric Handel, 1685–1759

Largo
Allegro
Allegro

Jamie Teot, *conductor*
Jessica Briscoe, Rachel Luker, *violin*
Katelyn Mortensen, *cello*

Lullaby for Orchestra — George Gershwin, 1898–1937

Natachia Li, *conductor*

Serenade for Strings — Sir Edward Elgar, 1857–1934

Jamie Teot, *conductor*

University Strings

INTERMISSION

Overture to *Prometheus* — Ludwig van Beethoven, 1770–1827

Dustin Grady, *conductor*

Night on Bald Mountain — Modest Mussorgsky, 1839–1881

Rodeo — Aaron Copland, 1900–1990

Saturday Night Waltz
Hoedown

Jamie Teot, *conductor*

University Orchestra

This musical event is the fifty-fifth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Woodwind Chamber Night

Coached by
Jaren Hinckley
Katherine Nibley
Kirt Saville
Christian Smith

7:30 p.m.
1 December 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Trio For Reeds — Władysław Walentynowicz, 1902–1999

- All in Harmony
- In Waltz Time
- Conversation
- Merry March

Brent Duford, *oboe,* Skyler Murray, *clarinet,*
Lisa Love, *bassoon*

Four for Four — Jorge Montilla

- Joropo
- Merengue
- Son
- Finale

Abby Clough, *E-flat clarinet,* Marcelo Maldonado, *clarinet,*
Sarah Dickson, *clarinet,* Tara Hill, *bass clarinet*

Wind Quintet No. 3 in F Major — Giuseppe Cambini, 1746–1825

- Allegro Maestoso
- Rondo Allegretto con Brio

Katie Tolbert, *flute,* Kirsten Madsen, *oboe,*
Tara Hill, *clarinet,* Jared Miles, *horn,*
Amanda Moreton, *bassoon*

Roaring Fork (1993) — Eric Ewazen

- Columbines (Snowmass Lake)
- At the Summit (Buckskin Pass)

Amber Packard, *flute,* Jessie Fullmer, *oboe,*
Hannah Bates, *clarinet,* Elizabeth Kuhn, *bassoon,*
Zachary Van Houten, *horn*

Trio for Flute, Oboe, and Piano — Madeleine Dring, 1923–1977

- Allegro con brio
- Andante semplice
- Allegro giocoso

Rachel Woodfield, *flute,* Natasha Wallin, *oboe,*
Adrianne Lewis, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jazz Voices

Katie Williams, *director*

Assisted by

Daniel Manjarez, *piano*
Kurt Reeder, *piano*
Dave Lemke, *bass*
Nate Haines, *drums*

7:30 p.m.
2 December 2009
Madsen Recital Hall
Harris Fine Arts Center

Jazz Voices
Katie Williams, *director*

Soprano
Amy Whitcomb
Camilla Whitney
Emily Crandall
Kimberly Knighton

Alto
Heather Jacobs
Heather Neeley
Holly Christensen
Michelle Burnett

Tenor
AJ Henry
Alex Stiles
Matthew Nelson
Ryan Kelly

Bass
Andrew Early
Brandon Randall
James Marshall
Rex Wilkins

T.A.
Alexis Munoa Dyer

Upcoming Jazz Voices Performances:

BYU Jazz Festival
3 March, 7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

8 April, 8:00 p.m.
Madsen Recital Hall
Harris Fine Arts Center

Pieces to Be Selected from the Following:

There Will Never Be Another You — Warren, Gordon
Arr. Anders Jalkeus

So Danco Samba — Jobim, Dedoraes
Arr. Michele Weir

Time after Time — Cahn, Styne
Arr. Kirby Shaw

And So It Goes — Billy Joel
Arr. Steve Keen

Kimberly Knighton, Heather Neeley, Ryan Kelly, Brandon Randall

The Sultan Fainted — Meader, Eldridge (NY Voices)

Emily Crandall, Michelle Burnett, Heather Jacobs,
Alex Stiles, Andrew Early

Cottontail — Duke Ellington
Arr. Lambert, Hendricks, Ross
Adapted by Meader, Eldridge (NY Voices)

The Right Thing — Kelly Eisenhour

Additional pieces and soloists
To be announced . . .

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Symphony Orchestra

Eric Hansen, *conductor*

with guest artists

Lindsay Clavere, *piano*
Javier Clavere, *piano*

and

Featuring premiere of "Plutoids"
composed by Dr. Neil Thornock

7:30 p.m.
2 December 2009
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Overture to *La Forza del Destino* — Giuseppe Verdi, 1813–1901

Concerto for Two Pianos in E-flat Major, K. 365 — Wolfgang Amadeus Mozart, 1756–1791

- Allegro
- Andante
- Rondo allegro

Lindsay Clavere, *piano*
Javier Clavere, *piano*

INTERMISSION

Plutoids — Neil Thornock

- Pluto in the Underworld
- Haumea, Mother of Humanity
- Make-Make and the Cult of the Birdman
- Eris and the Golden Apple of Discord

Le Carnival des Animaux — Camille Saint-Saëns, 1835–1921

- Introduction and Royal March of the Lions
- Cocks and Hens
- Donkey
- Turtles
- Elephants
- Kangaroo
- The Aquarium
- The Mules
- The Cuckoo
- The Birds
- The Pianists
- Fossils
- The Swan
- Finale

Arden Hopkin, *narrator*
New poetry by Bruce Adolphe

MEET THE ARTISTS

Lindsay Clavere is a native of Utah. She began her musical studies at the age of six. Her teachers include Dr. Douglas Humphreys and Dr. Paul Pollei, at Brigham Young University. Following her university studies, she was on scholarship for five years to study with the world-renowned pianist/composer Dr. Seymour Bernstein in New York City. Lindsay has given recitals in North and South America. In 1998 she made her South American debut tour, with sold-out performances. She has played piano solo, piano duo and chamber music recitals in concert series such as Temple Square Concert Series in Salt Lake City, Pro-Cultura Musical of Rosario, Nicholas Music center in Rutgers New Jersey, and Steinway Hall in New York City. She was a prize winner in the Utah Collegiate Piano Competition and a finalist in the Leschetizky International Piano Competition in New York City.

As a teacher, Ms. Clavere, has given master classes throughout North America. She has developed and maintained an active teaching studio where her students have received many awards and recognitions such as prize winners in the Bartok-Kabalevsky-Prokofiev International Piano Competition (VA), prizes in the New Jersey Music Teachers Association State Competition, and the East Brunswick Young Musicians prize winners, as well as first place in the Ohio Music Teachers Association ensemble competition. In addition to teaching and performing, Ms. Clavere conducts the York Youth Singers, a youth choir of 28 singers, who have given concerts in Cincinnati, including performances with the Vocal Arts Ensemble, along with performances at the Holy Name Cathedral in Chicago. She is a graduate student at the College-Conservatory of Music at the University of Cincinnati where she studies with renowned pianist and teacher, Elisabeth Pridonoff.

As a pianist, **Javier Clavere** has performed in many prestigious concert series across the United States, South America, and Europe performing with orchestras and chamber music, including the Fairfield Symphony Orchestra, James Madison University Symphony Orchestra, Rosario State Philharmonic, Argentina National Symphony, and Rosario Chamber Orchestra. He has appeared in solo recitals in prestigious series such as, Palm Beach Invitational International Piano Competition, Broward Performing Arts Center in Fort Lauderdale, Rutgers University Nicholas Music Center, DiCapo Opera Theater in New York City, Temple Square Concert Series in Salt Lake City, Xavier University Piano Series in Cincinnati. A consistent prizewinner, he has both participated and won prizes in the Los Angeles Franz Liszt International Piano Competition, International Utah Mozart Festival, Palm Beach Invitational International Piano Competition. Javier was named the official representative of Argentina by the office of the president in the fifth Franz Liszt International Competition in Utrech, The Netherlands. Javier was born in Rosario, Argentina, and was invited to the United States on full scholarship to attend Brigham Young University. His graduate studies have taken place at the College Conservatory of Music of the University of Cincinnati where he is currently a doctoral candidate. He studied piano with Mr. Roberto Caamaño, Dr. Paul Pollei, Dr. Seymour Bernstein, Prof. Eugene and Elisabeth Pridonoff, and Mr. James Tocco.

As an organist and choral conductor he has presented concerts at churches and other venues, and performed with many ensembles such as the Vocal Arts Ensemble of Cincinnati, the Cincinnati Choral Society, and the world-renowned Empire Brass in 2005, where due to the success of the concert a repeat appearance in 2006 warranted the broadcast by WGUC Cincinnati "Great Music in Cincinnati – Javier Clavere with the Empire Brass Live." As an administrator he has managed and organized a successful concert series at St Margaret of York Church, hosting international artists such as the Vienna Boys Choir, Peter Schickele (P. D. Q. Bach), The Vocal Arts Ensemble of Cincinnati, the Da Ponte String Quartet, and others.

Neil Thornock began his college-level music studies as an organist and carillonneur at Brigham Young University. He received a doctorate of music in composition from the Indiana University Jacobs School of Music in 2006. During academic year 2006–2007, he was a visiting assistant professor of music and assistant to the Provost for accreditation at Southern Virginia University. He joined the BYU faculty in the 2007–2008 academic year. He teaches courses in composition and theory.

In his artistic pursuits, Thornock primarily considers himself a performer/composer. Many of his compositions grow out of performance opportunities on organ, carillon, piano, toy piano, and harpsichord. His interests also include electronic sound media (most recently, Huygens' Workshop for toy piano and electronics) and growing interest in video. Thornock's works have been described both as "richly scored, moving, resonant" (Peter Jacobi, *Herald Times*) and as possessing "cool understatement" (editor, www.download.com). They have received performances in various venues, including NASA, SEAMUS, SCI, Imagine 2, Eccles Organ Concert Series, and San Diego State University. Indiana University ensembles recently premiered "O years! and age! Farewell for Choir and Orchestra" as part of the opening concert of the Midwest Composers' Symposium. In 2004 he was awarded a Barlow Commission which resulted in a 35-minute double bass solo, premiered at Indiana University by Nathan Wood. Additionally, his music for carillon has garnered several international awards and has been regularly performed at congresses of the Guild of Carillonneurs of North America since 2001.

BYU Symphony Orchestra

Eric Hansen, *conductor*

Violin I
Kari Bitter
Dallas Smith
Nicole Pehrson
Sophie Wilson
Mandy Mihu
Madelyn Nelson
Rebecca Winters
Janette Fernelius
Allie Erickson
Hayden Galloway
Andrea Bushman
William Vernon
Anne Wright
Adrienne Steinhorst
Jessica Fisher
Rachelle Garret
Hye Sun Choi
Tracy Che-Ling Tiu

Violin II
Erin Eves
Kelsey Kerr
Alysse Pepperdine
Brooke Clason
Julia G. Smith
Abbey Neeley
Joy Laudie
Carlos Escamilla
Desi Baca
Lynsdi Pace
Andrew Faas
Rebekah Andelin
Julia Barker
Camden Hardy

Viola
Janae Johnson
Annaka Nay
Vanese Landry
Philip Pare
Maria Lowry
Matthew Woolley
Chris Tensemeyer
Megan Hirschi
Matea Trevino
Michelle Newbold

Cello
Phillip Abbott
David Ostler
Bryce Lunt
Alana MacLachlan
Cara Ebeling
Pono Santos
Brooke LeBaron
Dan Newbold
Kate Lindsay
Devin Jackson
Arielle Meyers
Matt Eley

Bass
Trevor Watson
Matthew Young
Parker Awerkamp
Corbin Miller

Harp
Holland Hettinger
Angela Barlow

Flute
Adrienne Tedjamulia
Amber Packard
Nicole Okeson

Oboe
Sarah Morley
Jillian Hale

English Horn
Alex Hyde

Clarinet
Sarah Dickson
Tara Hill

Bass Clarinet
Justin Knapp

Bassoon
Kaela Hansen
Lacey Stradling

Horn
Christian Mealey
Isabel Richmond
Sarah Hansen
Michel Simmons
Kimberly Mendez

Trumpet
Brian Parker
Beth Sawyer
Chelsie Robertson

Trombone
Jacob Mecham
Austin Bushman
Melissa Gardner

Tuba
Matt McDowell

Percussion
Matt Slack
Nate Young
Whitney Christensen
Preston Lewis
Andrew Mockler

Upcoming School of Music Events

Celebration of Christmas

BYU Combined Choirs and Philharmonic Orchestra
Friday, 4 December, 7:30 p.m.
Saturday, 5 December, 3:00 p.m. and 7:30 p.m.
de Jong Concert Hall
$16 ($5 off with BYU or student ID)
On sale now

BYU Chamber Orchestra

BACH: Brandenburg Concerto No. 5
Thursday, 10 December, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale now

BYU Symphony Orchestra

Thursday, 18 February, 7:30 p.m.
$6 on sale now
Thursday, 6 April, 7:30 p.m.
$6 on sale 8 March

BYU Philharmonic

MAHLER: Symphony No. 5
Saturday, 27 February, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale 25 January

Evening of Concertos
Tuesday, 16 March, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale 8 February

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BRIGHAM YOUNG UNIVERSITY
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School of Music

Celebration of Christmas

BYU Singers
Men's Chorus
Concert Choir
Women's Chorus
BYU Philharmonic

4–5 December 2009
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

O Sing a Song of Bethlehem — David Zabriskie, b. 1954

Monica Hymas, *piano*

It Came upon the Midnight Clear — Arr. Matthew Nielsen (member of BYU Singers)

BYU Singers
Ronald Staheli, *conductor*

Make We Merry — Malcolm Archer, b. 1952

What Child Is This? — Traditional English Tune, Arr. Howard Helvey

Concert Choir
Rosalind Hall, *conductor*

Sunny Bank — Traditional
Arr. Eleanor Daley

Hailee Christensen, *flute*
Brianna Bott, *glockenspiel*

Jesus, Jesus Rest Your Head — Appalachian Carol
Arr. Paul Carey

Laura Neil, Haley Palfreyman,
Katie McGregor, *harp*

Women's Chorus
Jean Applonie, *conductor*

Once in Royal David's City — Henry J. Gauntlett
Arr. Howard Helvey

I Saw Three Ships — English Carol
Arr. Mark Riese

Men's Chorus
Rosalind Hall, *conductor*

Crown Him Our Lord and King — Craig Courtney, b. 1948

Combined Choirs

INTERMISSION

Sleigh Ride — Leroy Anderson, 1908–1975

The Adoration of the Magi, from *Three Botticelli Pictures* — Ottorino Respighi, 1879–1936

BYU Philharmonic
Kory Katseanes, *conductor*

God Rest Ye Merry, Gentlemen — Traditional

All voices
God rest you merry, gentlemen, let nothing you dismay,
Remember Christ, our Savior was born on Christmas Day,
To save us all from Satan's pow'r when we were gone astray.
O tidings of comfort and joy.

Women
In Bethlehem, in Israel, this blessed Babe was born,
And laid within a manger, upon this blessed morn;
The which His Mother, Mary, did nothing take in scorn.
O tidings of comfort and joy, comfort and joy,
O tidings of comfort and joy.

Men
From God, our heav'nly Father, a blessed angel came;
And unto certain shepherds brought tidings of the same:
How that in Bethlehem was born the Son of God by name.
O tidings of comfort and joy, comfort and joy,
O tidings of comfort and joy.

All voices
The shepherds at those tidings rejoiced much in mind,
And left their flocks a-feeding in tempest, storm, and wind,
And went to Bethlehem straight-way, the Son of God to find.
O tidings of comfort and joy, comfort and joy,
O tidings of comfort and joy.

Group Sing

Christmas Guisganderie — Maurice and Faustin Jeanjean
Arr. Jaren Hinckley

Sussex Carol Adagio — Wolfgang Amadeus Mozart
1756–1791
Jaren Hinckley
b. 1968

Faculty artist Jaren Hinckley, *clarinet*

Joy to the World — George Frideric Handel
1685–1759
Arr. John Rutter

Silent Night — Franz Gruber
1787–1863
Arr. David Zabriskie

Combined Choirs and Philharmonic

Enjoy Celebration of Christmas on Classical 89
89.1 and 89.5 FM and online at
Classical89.org

5 December, 7:30 p.m. (live)
20 December, 5:00 p.m. (rebroadcast)

Winter Choirfest

BYU Singers, Concert Choir,
Men's Chorus, Women's Chorus
Friday–Saturday, 22–23 January, 7:30 p.m.
Provo Tabernacle
$11 ($3 off with BYU or student ID)
On sale 7 December

BYU Combined Choirs

Joshua Habermann, *guest conductor*
Thursday, 25 February, 7:30 p.m.
de Jong Concert Hall
$11 ($3 off with BYU or student ID)
On sale 25 January

Friday, 9 April, 7:30 p.m.
de Jong Concert Hall
$11 ($3 off with BYU or student ID)
On sale 8 March

BYU Philharmonic

Mahler: Symphony No. 5
Saturday, 27 February, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale 25 January

Evening of Concertos
Tuesday, 16 March, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale 8 February

To learn more about the choirs at BYU or to purchase recordings, visit
choirs.byu.edu/choir

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This musical event is the fifty-fourth performance sponsored by the
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Harp Solo and Ensemble

Anamae Anderson, *director*

7:30 p.m.
5 December 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Selections from *Children's Corner Suite* — Claude Debussy
Doctor Gradus ad Panassum — 1862–1918
Arr. Tony Bremner

Bethany Bateman, Katherine Burton,
Susan Folsom, Amy Sonntag

Serenade of the Doll — Arr. Tony Bremner

Aviann Etherington, Ashley Masters,
Allegra Bel Pizzino, Sarah Shepherd

The Little Shepherd — Arr. Tony Bremner

Paige Christensen, Haley Palfreyman,
Mary Thomas, Alisha Tuttle, Crystal Wong

Golliwogg's Cake Walk — Arr. Gayle Horn Barrington

Bethany Bateman, Katherine Burton,
Susan Folsom, Amy Sonntag

Frère Jacques — Traditional
Arr. Annie Challan

Paige Christensen, Haley Palfreyman,
Mary Thomas, Alisha Tuttle, Crystal Wong

Impromptu for Harp — Reinhold Glière
1875–1956

Mallory Wahlstrom

La source, op. 44 — Alphonse Hasselmans
1845–1912

Angela Barlow

Whirlwind — Carlos Salzedo, 1885–1961

Laura Bennion

First Arabesque — Claude Debussy, Trans. Carlos Salzedo

Annie Clark

Nocturne No. 3: Des rêves d'amour — Franz Liszt, 1811–1886
Trans. Henriette Renié

Holland Hettinger Denny

Le jardin mouillé — Jacques de la Presle, 1888–1969

Jenna Harris

Pièce Symphonique — Henriette Renié, 1875–1956

Marielle Smith

Evening Prayer, from *Hänsel and Gretel* — Engelbert Humperdinck, 1854–1921, Arr. Ken Gist

Aviann Etherington, Ashley Masters,
Allegra Bel Pizzino, Sarah Shepherd

A Fantasy on Carol of the Bells — Traditional, Arr. Anamae Anderson, Marilyn Dodson

BYU Harp Ensemble

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Honors Brass Quintet

Coached by Will Kimball

Joe Nibley, *trumpet*
Jamie Teot, *trumpet*
Kenji Hood, *horn*
Todd Jacobs, *trombone*
Brendon McQuay, *tuba*

7:00 p.m.
9 December 2009
B002 Joseph F. Smith Building

PROGRAM

Canzona Prima a 5 — Giovanni Gabrieli, 1557–1612

Sonata for Brass Quintet — Derek Bourgeois, b. 1941
- Andante piangevole
- Allegro

Armenian Scenes — Alexander Arutiunian, b. 1920
- Morning Song
- Drinking Song

INTERMISSION

Four Outings for Brass — André Previn, b. 1929
- Moderato, with energy
- Blues tempo
- Slowly
- Vivace

'Twas the Brass Before Christmas — Arr. David Baldwin
- Joy to the World
- We Wish You a Merry Christmas
- Jingle Bells

This musical event is the sixty–fourth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Josephine Scere Dinnell
Voice

in Junior Recital

Student of Ron Simpson

Assisted by
- Ryan Innes, *voice*
- Jarret Burns, *voice and piano*
- Kendra Mack, *voice*
- Heather Neeley, *voice*

Band
- Danny Gray, *piano*
- Matt Slack, *drums*
- Dave Lemke, *string bass*
- Chris Wilson, *saxophone*
- Mike McClellan, *acoustic guitar*

Presented in partial fulfillment of the requirements for the Bachelor of Music degree in Media Music Studies

7:30 p.m.
9 December 2009
Maesar Auditorium
Karl G. Maeser Building

PROGRAM

City Girl
Sun Don't Shine
Elements*

Baby, You're Right

Ryan Innes, voice

Optimistic Anthem
Josephine*
Give Me You

The Rain

Kendra Mack, voice
Heather Neeley, voice

Good Mourning*
Stank Face*

Shine

Jarret Burns, piano and voice

All That I've Prayed For

All songs written by Josephine Scere Dinnell

* Pre-recorded Media, required demonstration of coursework for this recital.

This musical event is the twenty-seventh performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

String Chamber Recital

7:30 p.m.
9 December 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Two Pieces for Viola and Harp — Tigran Georgievich Ter-Martirosyan, b. 1906

Emily Moore Smith, *viola*
Annie Clark, *harp*

Concerto for Flute, Harp and Orchestra in C Major, K. 299 — Wolfgang Amadeus Mozart, 1756–1791

Andantino

Katie Tolbert, *flute*
Holland Hettinger Denny, *harp*
Diane Bastian, *piano*

Trio for Violin, Cello and Harp — Jacques Ibert, 1890–1962

Allegro tranquillo

Sharlee Olson, *violin*
Joseph Woodward, *cello*
Mallory Wahlstrom, *harp*

String Quartet in D Minor, op. 76, no. 2 — Franz Joseph Haydn, 1732–1809

Allegro

Sarita Red Thunder, *violin*
Melanie Hogg, *violin*
Jessica Jenson, *viola*
Alexis Thompson, *cello*

String Quartet in A Minor, op. 29 — Franz Schubert, 1797–1828

Allegro ma non troppo

Stephanie Nielsen, *violin*
Denise Holbrook, *violin*
Courtney Chapman, *viola*
Robert Willes, *cello*

String Quartet No. 8 in C Major — Dmitri Shostakovich, 1906–1975

Kaitlin Rackham, *violin*
Megan Schramm, *violin*
Alli Bennett, *viola*
Marilyn McCall, *cello*

Trio for Clarinet, Cello, and Piano in A Minor, op. 114 — Johannes Brahms, 1833–1897

Allegro
Adagio

Daniel Bailey, *clarinet*
Natachia Li, *cello*
Shirley Jacob, *piano*

Piano Quintet in F Minor, op. 34 — Johannes Brahms, 1833–1897

Allegro ma non troppo

Melissa Kunz Combe, *violin*
Emily Orton, *violin*
Blake Allen, *viola*
Ashley Johnson Fillmore, *cello*
Christopher Koelzer, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Symphonic Band

Kirt Saville, *conductor*

Wind Symphony

Donald Peterson, *conductor*

7:30 p.m.
9 December 2009
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Entry March of the Boyars	John Halvorsen 1864–1935
The Courtly Dances	Benjamin Britten 1913–1976 Arr. Jan Bach
Miss Trombone	Henry Fillmore 1881–1956
Colorado Peaks	Dana Wilson b. 1946
Pageant	Vincent Persichetti 1915–1987
The Rakes of Mallow	Leroy Anderson 1908–1975

Symphonic Band
Kirt Saville, *conductor*

Prelude in E-flat Minor — Dmitry Shostakovich
Trans. H. Robert Reynolds — 1906–1975

Words of Love — James Mobberley
b. 1954

My darling
How do I love thee?
The ways of love are countless—
Countless joys with which you bless my life.
Moments tender, sweet . . .

Moments tender
Life's brimming overfull with love
A vivid sunrise as successive days dawn

A knowing touch,
A sensitive ear,
A gentle answer
And when purple twilight falls about you,
The beauty of a shared sunset

Moments . . .
As devotion fades into remembrance
Tender . . . sweet

For years of love and life, I am, for all these things
Most grateful, darling
(always and forever.)
—David Mobberly

Faculty Artist Diane Reich, *soprano*

Redline Tango — John Mackey
b. 1973

Hymn — Luigi Zaninelli
b. 1932

Dustin Grady, *conductor*

Funiculi-Funicula Rhapsody — Luigi Denza
1846–1922
Arr. Yo Goto

Wind Symphony
Donald Peterson, *conductor*

Symphonic Band

Kirt Saville, *conductor*

FLUTE
Ryan Foley*
Rachel Miles
Sarah Clark
Jaime Larsen
Madison Taylor
Erin Ballard
Meghan Marra

PICCOLO
Rebecca Jensen

OBOE
Brent Duford*
Kerry Farr
Morgan Sanford

CLARINET
Skyler Murray*
Emileigh Norling
Dylan Findley (Eb)
Emily Higinbotham
Don Bishop
Stephen Tobian
Jory Woods
Rebecca Brebberman
Katherine Steinacker
Garrett Wilkes
Eric Corpuz
Amber Mozina
Ellen Magelby
Danielle Dearden
Audrey Jensen
Erica Allen
Hannah Marchant
Elise Wilson
Whitney Olsen
Erin Gilmartin

BASS CLARINET
Trevor Giles
KaeCee Terry

CONTRABASS
Thomas Hicken

BASSOON
Michon Christenson*
Katherine Schwallier
Lisa Love
Clint Cottam

ALTO SAXOPHONE
Becca McCoy*
Vanessa Sewall*

TENOR SAXOPHONE
Collin Jensen

BARITONE SAXOPHONE
Natasha Watts

HORN
Nathan Cordner*
Corrine Cook
Brian Saville
Katy Bodenhorn
Cambria Hunter
Annette Miles
Elizabeth Craig
Cami Dayley
Jenny Morrell
Emilia Williams

CORNET
Tyler Allen*
Heather Miller
Travis Spencer
Jared Westburg
Rinda Romney
Holly Brison
Chase Crowley
Joseph Peterson

TROMBONE
Donovan Wilbur*
Robby Lund
Cameron Bridston
Lars Watts
Michael Thornton
Matthew Poulson
Jared Cahoon

EUPHONIUM
Peter Werner*
David Larson
Todd Kitchen
Blaine Daimaru
Whitney Werner

TUBA
David King*
Jacob Bahr
Jordan Frustaci
Andrew Wilson

PERCUSSION
Jay Tibbitts*
Dave Hernandez
Sheldyn Smith
Shannon Haynie
Jared Park

Wind Symphony

Donald Peterson, *conductor*

FLUTE
Rachel Woodfield*
Katie Tolbert
Melissa Reese

PICCOLO
Nicole Okeson

OBOE
Meagan Beardall*
Rachel Cottam

ENGLISH HORN
Ashley Mason

CLARINET
Sarah Dickson*
Abby Clough
Justin Laukat (also Eb)
Tara Hill
Courtney Moses
Stephen Taylor
Laurisa Christofferson
Dane Skabelund
Elisabeth Kaseda

BASS CLARINET
Kyle Miller
Dustin Cammack

CONTRABASS
James Fletcher

BASSOON
Tairsa Brown
Amanda Moreton

ALTO SAXOPHONE
David Kjar*
Joshua Birch

TENOR SAXOPHONE
Mandy Merriman

BARITONE SAXOPHONE
Mark Christensen

HORN
Diana Dewey*
Benjamin Gooch
William Loveless
Lauren Sellnow
Kristen Ordakowski

CORNET
Charlie Carr*
Noelle Reid
Justin Firth
Matthew Pace

TRUMPET
Skylar Steel
Brandt Jensen

TROMBONE
Lyman McBride*
Kevin Stephenson
Alex Steed
Austin Bushman

EUPHONIUM
Shizuka Purdon*
Daniel Stolworthy

TUBA
Eric Smith*
Rwyan Lee

PERCUSSION
Matt Tippetts*
Liz Montgomery
Marshall Oelkers
TJ Pepper
Chris Nelson
Clarissa Lindsey
Jay Tibbitts

STRING BASS
Chad Bacon

PIANO
Jackie Bodily

*principal

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Chamber Orchestra

Kory Katseanes, *conductor*

7:30 p.m.
10 December 2009
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Brandenburg Concerto No. 5 in D Major, BWV 1050 — Johann Sebastian Bach 1685–1750

Allegro
Affettuoso
Allegro

Trittico Botticelliano (Three Botticelli Pictures) — Ottorino Respighi 1879–1936

La Primavera (Spring)
L'adorazione dei Magi (Adoration of the Magi)
La nascita di Venere (The Birth of Venus)

INTERMISSION

Symphony No. 39 in E-Flat Major, K. 543 — Wolfgang Amadeus Mozart 1756–1791

Adagio—Allegro
Adante con moto
Menuetto—Trio
Finale

BYU Chamber Orchestra
Kory Katseanes, *conductor*

Violin I
Ashley Kunz
Cari Sue Green
Bonnie Frazier
Jessica Ostler
Kaitlin Rackham
Mary Julia Wilson
Sini-Tuulia Sohkanen
Aubrey Smith

Violin II
Allison Smith
Rachel Ostler
Sarita Red Thunder
Jessica Jenson
Haylie Howard
Annie Sandholtz

Viola
Blake Allen
Noelle Rader
Allie Bennett
Melissa Hakes
Devan Bartholomew
Sam Powell

Cello
Natachia Li
Stacy Steinhorst
Ashley Fillmore
Robert Willes

Bass
Kevin Swan
Darren Cueva

Harp
Marielle Smith

Harpsichord
Christopher Koelzer

Celeste
Rachel Ostler

Flute
Danielle Priest
Amber Packard

Oboe
Elizabeth Nelson

Clarinet
Marcelo Maldenado
Hannah Bates

Bassoon
Katie Nibley*
Jessi Judd*

Horn
Kenji Hood
Tiffany Allen

Trumpet
Joe Nibley
Spencer Wallin

Percussion
Jenne Murphy

*co-principal

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Flute Choir

Danielle Priest, *conductor*

5:30 p.m.
10 December 2009
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

"TAG!" — David L. Wells, b. 1952

Air from the Suite in D — Johann Sebastian Bach, 1685–1750, Arr. James Christensen

Memories of East Tennessee — Austin Alan Scott
- Cades Cove in '43
- The White Frame Church near Tater Branch
- "Rhododen-dance"

For Unto Us A Child Is Born — George Frideric Handel, 1685–1759, Arr. Mark Andersen

Joyeux Noel — Arr. Amy Rice-Young
- He Is Born, the Divine Child
- O Come, O Come, Emmanuel
- Masters in this Hall

BYU Flute Choir

Danielle Priest, *conductor*

Megan Allison, Danielle Brading, Samantha Campbell, Madelane Dixon, Morgan Fletcher, AnnElise Guerisoli, Megan Hansen, Katherine Johnson, Andrea King, Rachelle Rosendahl, Katherine Ruefenacht, Alissa Soderborg, Kristina Walston, Anna Woods

This musical event is the sixty–eighth performance sponsored by the BYU School of Music for the 2009–2010 season.